

MUSIC BUSINESS AND ENTREPRENEURSHIP:
A GRADUATE LEVEL COURSE FOR PERFORMANCE STUDENTS

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Chapter I: Introduction

THE CURRENT STATE OF AFFAIRS

The Music Industry

Young artists are entering a world in which rapid change is the norm.

—Joseph Squier¹

Performing arts organizations encounter continuous challenges due to current economic trends, changes in consumer demand, and technological advances and the Internet. Organizations, both large and small, are forced to reexamine their business models. Some have also had to explore ways in which to supplement income shortfalls and compensate professional musicians.² For example, the Metropolitan Opera's 22 million dollar operating deficit for the 2013-14 season resulted in renegotiated collective bargaining agreements and a revised business model.³ Likewise, in 2012 the Philadelphia Orchestra was forced to undergo a major reorganization after filing for bankruptcy.⁴ The Nashville Symphony had a similar fate in 2013 due in part to the "economic downturn," and an \$82.3 million dollar loan for their hall's construction.⁵ In addition, after years of deficit spending and a major reduction in endowment, New York City Opera filed for bankruptcy and eventually dissolved the company in 2013.⁶

¹ Joseph Squier, "Art and Innovation: Claiming a New and Larger Role in the Modern Academy,"

² Bob Harlow, "The Road to Results: Effective Practices for Building Arts Audiences," The Wallace Foundation, Wallace Studies in Building Arts Audiences (New York: Bob Harlow Research and Consulting, 2014), 1-2, accessed November 30, 2014, <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/The-Road-to-Results-Effective-Practices-for-Building-Arts-Audiences.pdf>.

³ Michael Cooper, "Metropolitan Opera's Deficit Swells to \$22 Million," *New York Times*, November 20, 2014, accessed December 1, 2014, http://www.nytimes.com/2014/11/21/arts/metropolitan-operas-deficit-swells-to-dollar22-million.html?_r=0.

⁴ Daniel J. Wakin, "Philadelphia Orchestra offers Plan to Cut Debt," *New York Times*, May 24, 2012, accessed October 30, 2014, <http://www.nytimes.com/2012/05/25/arts/music/philadelphia-orchestra-submits-plan-to-bankruptcy-court.html>.

⁵ Allan Kozinn, "Foreclosure Is New Blow to Nashville Symphony," *New York Times*, June 3, 2015, accessed August 25, 2015, <http://www.nytimes.com/2013/06/08/arts/music/nashville-symphony-hall-faces-foreclosure.html>.

⁶ Cooper, "New York City Opera Files for Bankruptcy," *New York Times*, October 3, 2013, accessed August 25, 2015, <http://www.nytimes.com/2013/10/04/arts/music/new-york-city-opera-files-for-bankruptcy.html>; Jennifer Maloney, "New York City Opera Closes Its Doors," *Wall Street Journal*,

Some organizations have achieved momentum to address their financial challenges and are developing ways to increase and engage audiences and to create innovative programming.⁷ The Atlanta Symphony Orchestra's (ASO) 2014-2015 season ended in the black after countless budget deficits and last year's intense labor negotiations.⁸ The organization's surplus is due to a renewed commitment from donors and a renegotiated labor agreement with the orchestra players. Interim President and CEO Terry Neal notes, "It will take a lot of work, financial support and determination by all to restore the ASO artistically through a sound financial foundation.... There are many of us who are encouraged by the new ASO board leadership who are determined to (make the orchestra) relevant for many generations to come."⁹

After a financial crisis and a major strike four years ago, a main goal of the Detroit Symphony Orchestra was to become "the most accessible orchestra on the planet."¹⁰ Their live webcast series has helped increase audience numbers and expand viewership.¹¹ According to CEO Anne Parsons, "Pre-strike attendance was about 50 percent of capacity.... Now we have more than 90 percent of the [Orchestra Hall] sold on a regular basis."¹² The Indianapolis Opera and Opera Grand Rapids have both streamlined their offerings to fewer large-scale opera productions and more concert and recital series.¹³ New programming ideas were crucial for the

October 1, 2013, accessed August 25, 2015,

<http://www.wsj.com/articles/SB10001424052702304373104579109623037365300>.

⁷ Harlow, "The Road to Results: Effective Practices for Building Arts Audiences," The Wallace Foundation.

⁸ Cooper, "Atlanta Symphony Orchestra Agrees to a New Labor Deal," *New York Times*, November 8, 2014, accessed June 11, 2015, http://www.nytimes.com/2014/11/09/arts/music/agreement-ends-lockout-at-atlanta-symphony-orchestra.html?_r=0.

⁹ Howard Pousner, "ASO Ends '14-'15 on High Note, with Surplus, \$13 Million to Add Players," *The Atlanta Journal-Constitution*, July 16, 2015, accessed July 26, 2015, <http://www.ajc.com/news/entertainment/arts-theater/aso-ends-14-15-on-high-note-with-surplus-13-millio/nmzk6/>.

¹⁰ John Fleming, "How the Detroit Symphony Live-Streamed Its Way to Success," *Musical America Worldwide*, June 2, 2015, accessed June 15, 2015, <http://www.musicalamerica.com/news/newsstory.cfm?archived=0&storyid=34007>.

¹¹ Ibid.

¹² Ibid.

¹³ Wei-Huan Chen, "A Smaller, Reinvigorated Opera is Born in Indy," *The Indianapolis Star*, April 23, 2015, accessed June 15, 2015, <http://www.indystar.com/story/life/2015/04/23/smaller-reinvigorated-opera-born-indy/26194349/>; Jeffrey Kaczmarczyk, "Opera Grand Rapids Undergoes

Indianapolis Opera given its “financial challenges” last season.¹⁴ The Indianapolis Opera’s general director, Kevin Patterson, partly attributes “uninventive programming and a ‘19th-century approach’ to opera” for its recent financial strains.¹⁵ Regarding their modified format Opera Grand Rapids executive director Anne Berquist admits, “It’s a different approach, but it gives a new, fresh look at what opera should be in the 21st century.”¹⁶ Berquist continues, “We’re still going to produce fully staged opera. That’s what we are. But we need to do other things to build our audience.”¹⁷ Although all of these organizational changes are necessary for sustainability, many restructuring efforts have resulted in reduced resources and lessened the demand for artistic talent.

With revolutionary technologies influencing the evolving digital age, new methods of music creation, distribution, and consumption are affecting more outmoded methods of the music marketplace.¹⁸ For example, from 1982 to 2007 around 200 billion music CDs were sold worldwide.¹⁹ But with the expansion of the Internet and advanced digital audio technology, digital forms of music have “surpassed physical formats to become the primary source of revenue for record companies in the U.S. market.”²⁰ According to music industry consultant David Baskerville, in 2003 19 million “legal digital music downloads were sold,” but in 2011 1.4 billion were sold.²¹ Similarly, music streaming services like Pandora and Spotify increased their paid subscriptions “by 65% in 2011 to 13.4 million worldwide.”²² Due to its mass popularity

Dramatic Changes for 2015-16 Season,” *MLive Media Group*, June 11, 2015, accessed June 15, 2015, http://www.mlive.com/entertainment/grand-rapids/index.ssf/2015/06/opera_grand_rapids_undergoes_d.html.

¹⁴ Indianapolis Business Journal Staff, “UPDATE: Opera Confirms Cancellation, ‘Challenges,’” *Indianapolis Business Journal*, March 25, 2014, accessed June 15, 2015, <http://www.ibj.com/articles/46839-update-opera-confirms-cancellation-challenges>.

¹⁵ Chen, “A Smaller, Reinvigorated Opera.”

¹⁶ Kaczmarczyk, “Opera Grand Rapids Undergoes Dramatic Changes.”

¹⁷ Ibid.

¹⁸ David Baskerville and Tim Baskerville, *Music Business Handbook and Career Guide*, 10th ed. (Thousand Oaks, CA: SAGE Publications, 2013), 13.

¹⁹ Ibid., 4.

²⁰ Ibid., 14-5.

²¹ Ibid., 4.

²² Ibid.

additional streaming services including Google Play, Tidal, and Apple Music, are now offered which has further increased competition and consumer demand.²³

The accessibility of digital technology and the Internet has also resulted in more “independent” performing artists earning a living through their art “outside the framework of the traditional business architecture.”²⁴ Musicians are no longer restricted to go through major record labels to finance and produce their music. “Crowdfunding” services like GoFundMe, Kickstarter, RocketHub, and PledgeMusic, enable artists to finance music projects “from the public at large.”²⁵ A plethora of options including CD Baby, Topspin, and ReverbNation are also available for artists to promote and sell their music.²⁶ Social networking websites like Facebook, Twitter, and Tumblr enable millions to connect, interact, and share music.²⁷ Noted as the “most significant digital phenomenon of recent years,” social networking “is considered critical to marketing music by new and established artists alike.”²⁸ The rapid evolution of digital technology presents newfound trends and issues on a continuous basis of which all artists need to be cognizant. For instance, payment transparency of music streaming is currently being scrutinized and could lead to revised payment agreements between record companies, streaming companies, and musicians.²⁹

²³ Madi Alexander, “Apple Music, Spotify and a Guide to Music Streaming Services,” *New York Times*, July 22, 2015, accessed July 31, 2015, <http://www.nytimes.com/interactive/2015/06/30/business/media/music-streaming-guide.html>.

²⁴ Baskerville and Baskerville, *Music Business Handbook*, 17.

²⁵ *Ibid.*, 411.

²⁶ Baskerville and Baskerville, *Music Business Handbook*, 410-11.

²⁷ *Ibid.*, 413.

²⁸ *Ibid.*, 410-11.

²⁹ Libby Botsford, “BerkleeICE’s Rethink Music Releases Report on Transparency and Fairness in the Music Industry,” *Rethink Music: An Initiative of BerkleeICE*, July 14, 2015, accessed July 20, 2015, <http://www.rethink-music.com/press/berklee-institute-for-creative-entrepreneurships-rethink-music-releases-report-on-transparency-and-fairness-in-the-music-industry-1>; David Byrne, “Open the Music Industry’s Black Box,” *New York Times*, July 31, 2015, accessed August 3, 2015, <http://www.nytimes.com/2015/08/02/opinion/sunday/open-the-music-industrys-black-box.html>.

As demonstrated above artists now face different challenges as traditional performance opportunities become increasingly more competitive.³⁰ As digital technology continues to be a major force in the music industry they also have new expectations, opportunities, and issues to consider.³¹ It is necessary then for musicians to be entrepreneurially inclined and business-minded in order to productively and successfully navigate through the current realities of this ever-changing industry.³² It is important for musicians to realize their artistic strengths, broaden their musical scope, and explore audience possibilities.³³

Several musicians have adapted to and accepted these challenges by developing their own businesses and performance groups, creating new audiences, and reassessing their artistic identities.³⁴ For example, the Grammy award-winning string quartet eighth blackbird began when its founding members were still at conservatory. For 20 years they have intrigued different audiences with their classical eclectic “signature style.”³⁵ Another ensemble, the Chicago Harp Quartet was founded in 2012. Aimed at “presenting innovative, charismatic and forward-thinking programs of existing classics,” this ensemble recently performed at Carnegie Hall.³⁶ In response to the different challenges, many musicians have sharpened other skills making it possible for them to have a portfolio career. A portfolio career consists of “linking a number of income streams as performers, teachers, composers, administrators, writers, manufacturers, and/or distributors into a multifaceted but viable living.”³⁷ Musician, educator, and author David Cutler

³⁰ David Cutler, *The Savvy Musician: Building a Career, Earning a Living, and Making a Difference* (Pittsburgh, PA: Helius Press, 2010), 10-14.

³¹ Baskerville and Baskerville, *Music Business Handbook*, 13.

³² Cutler, *The Savvy Musician*, 10-14.

³³ Robert Freeman, *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians* (Lanham, MD: Rowman & Littlefield, 2014), 65-73.

³⁴ *Ibid.*, 2, 31, 34, 90, 105, 123.

³⁵ eighth blackbird, “Ensemble,” accessed August 25, 2015, <http://www.eighthblackbird.org/ensemble/>.

³⁶ Chicago Harp Quartet, “About,” accessed August 25, 2015, <http://chicagoharpquartet.com/about>.

³⁷ Mark Clague, “Real-World Musicology: Integrating Entrepreneurship throughout the Music Curriculum and Beyond,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 168.

has successfully developed a thriving portfolio career and consults other musicians on how to effectively balance and sustain such a living based on their specializations and interests.³⁸

Higher Education and Curricular Changes

Preparing today's musicians means training them to make their own careers.

—Jill Timmons³⁹

Recent graduates with music degrees are concerned as the traditional roads to accomplishment have waned, and they are compelled to find other avenues and opportunities in which to create and perform their art.⁴⁰ Young artists are discovering that their training and required coursework has not sufficiently prepared them for the business of music and the new realities of the performing arts.⁴¹ After spending a great deal of money and years perfecting their technique and honing their musicianship, students are surprised to find upon graduation that they still lack the fundamental abilities and skills vital to succeed in their chosen profession.⁴²

It is imperative that music students develop the skills and business acumen necessary for them to achieve their performance goals.⁴³ In order for students to accomplish these goals they need to be empowered to think like an entrepreneur.⁴⁴ Therefore, courses geared towards professional development, music business, and music entrepreneurship should be included in required curricula for music students interested in professional careers.⁴⁵

Large music schools and conservatories with the means and funding have addressed these current concerns by establishing music entrepreneurship centers like the Berklee Institute for

³⁸ Cutler, "Building Your Portfolio Career Part 1: Imagining the Mix," *The Savvy Musician Blog*, August 29, 2011, accessed August 25, 2015, <http://www.savvymusician.com/blog/2011/08/building-your-portfolio-career-part-1/>.

³⁹ Jill Timmons, *The Musician's Journey* (New York: Oxford University Press, 2013), 7.

⁴⁰ Douglas Dempster, "Some Immodest Proposals (and Hunches) for Conservatory Education," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 9-10.

⁴¹ *Ibid.*, 3-6.

⁴² Dempster, "Some Immodest Proposals (and Hunches)," 3-6, 9-10; Anjan Shah, "An Overnight Success in Only Twenty Short Years: A Commentary from the Green Room," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 53-54.

⁴³ Cutler, *The Savvy Musician*, 10-14.

⁴⁴ *Ibid.*

⁴⁵ Dempster, "Some Immodest Proposals (and Hunches)," 9-10.

Creative Entrepreneurship, the Institute for Music Leadership at the Eastman School of Music, Manhattan School of Music's Center for Music Entrepreneurship, and Entrepreneurial Musicianship Department at the New England Conservatory of Music.⁴⁶ For example, the Eastman School's Institute for Music Leadership provides services on professional development, leadership, and entrepreneurship.⁴⁷ Their aim is for current students, alumni, and also professional artists to "obtain the broad education, specialized skills and diversified experiences they will need—along with their exceptional musicianship—to become the new generation of musical and cultural leaders."⁴⁸ New England's Conservatory of Music provides training on entrepreneurial skills including "creative and critical thinking, communication proficiency, financial management, programming, and marketing."⁴⁹ At the Manhattan School's Center for Music Entrepreneurship students and alumni are given "'next step' mentoring and inspiration toward innovative career paths, income streams, and business models that are transforming the profession."⁵⁰

Arts Entrepreneurship minor programs have been integrated into music curricula at some universities including Southern Methodist University, North Carolina State University, and Bucknell University.⁵¹ For instance, the Southern Methodist University's minor consists of six

⁴⁶ Berklee School of Music, "Focused Areas," Institute for Creative Entrepreneurship, accessed July 31, 2015, <https://www.berklee.edu/focused/ice>; "About Us," Eastman School of Music University of Rochester, Institute for Music Leadership, accessed July 31, 2015, <http://www.esm.rochester.edu/iml/about.php>; "Entrepreneurial Musicianship," New England Conservatory, accessed July 31, 2015, <http://necmusic.edu/em>; "Center for Music Entrepreneurship," Manhattan School of Music, accessed July 31, 2015, <http://www.msmnyc.edu/Instruction-Faculty/Center-for-Music-Entrepreneurship/>.

⁴⁷ "About Us," Eastman School of Music University of Rochester, Institute for Music Leadership, accessed July 31, 2015, <http://www.esm.rochester.edu/iml/about.php>.

⁴⁸ Ibid.

⁴⁹ "Entrepreneurial Musicianship," New England Conservatory, accessed July 31, 2015, <http://necmusic.edu/em>.

⁵⁰ "Center for Music Entrepreneurship," Manhattan School of Music, accessed July 31, 2015, <http://www.msmnyc.edu/Instruction-Faculty/Center-for-Music-Entrepreneurship/>.

⁵¹ "Minor in Arts Entrepreneurship," Meadows School of the Arts Southern Methodist University, accessed July 31, 2015, <https://www.smu.edu/Meadows/AreasOfStudy/ArtsManagement/UndergraduateStudies/ArtsEntrepreneurshipMinor>; "Arts Entrepreneurship," Music Department, North Carolina State University, accessed July 31, 2015, <http://www.ncsu.edu/music/ema/>; "Arts Entrepreneurship Minor," Course Catalog 2015/2016,

courses that give students “an overview of how to develop and launch a new arts venture, either for-profit or nonprofit.”⁵² Southern Methodist also offers a minor in Arts Management that provides “an overview of the way professional arts organizations are managed.”⁵³ Required courses for both minors at Southern Methodist University include “Attracting Capital” and “Arts Budget and Financial Management.”⁵⁴ North Carolina State University’s five-course minor emphasizes innovation and culminates with a capstone “‘real world’ arts entrepreneurship” experience in the “Raleigh arts community.”⁵⁵ Among other arts management goals, Bucknell University’s interdisciplinary minor “expand[s]” students’ “marketability as individuals ready to work as creative professionals.”⁵⁶ Through collaborative partnerships with business schools or entrepreneurial divisions at their universities, other large music schools offer career development programs. For instance, the Indiana University Jacobs School of Music’s Project Jumpstart provides various events to help prepare music and dance students for their career.⁵⁷ Examples of events include small interactive group sessions and long-term workshop series with successful music entrepreneurs.⁵⁸ Additionally, the Jacobs School’s newly created Certificate in Music Entrepreneurship for undergraduate students offers management courses through the Kelley School of Business and entrepreneurship courses specific to music through the Jacobs School of Music.⁵⁹

Bucknell University, accessed July 31, 2015,
<http://coursecatalog.bucknell.edu/collegeofartsandsciencesscurricula/areasofstudy/artsentrepreneurshipminor/>.

⁵² “Minor in Arts Entrepreneurship,” Meadows School of the Arts Southern Methodist University.

⁵³ “Minor in Arts Management,” Meadows School of the Arts Southern Methodist University.

⁵⁴ “Minor in Arts Entrepreneurship,” Meadows School of the Arts Southern Methodist University;
 “Minor in Arts Management,” Meadows School of the Arts Southern Methodist University.

⁵⁵ “Arts Entrepreneurship,” Music Department, North Carolina State University.

⁵⁶ “Arts Entrepreneurship Minor,” Course Catalog 2015/2016, Bucknell University.

⁵⁷ “Project Jumpstart,” Entrepreneurship and Career Development, Jacobs School of Music
 Indiana University, accessed July 31, 2015,
<http://www.music.indiana.edu/departments/offices/entrepreneurship-careers/jumpstart/>.

⁵⁸ Ibid.

⁵⁹ Ibid.

A PROPOSAL

Bridging the Gap

We must rethink the music curriculum and impart to students new ways of seeking a musical career.

—James Ian Nie⁶⁰

There is a growing interest of music faculty and administrators to address the entrepreneurship training needs of students.⁶¹ The National Association of Schools of Music (NASM) Handbook even states, “Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.”⁶² However, most music departments, programs, and schools still lack fundamental music business or entrepreneurial initiatives.⁶³ I propose a solution for those institutions that have yet to implement change, whether due to lack of funding, resources, or simply because they are still in the process of visualizing how best to develop such an initiative within their academic environment and culture.⁶⁴

My proposal is a two-semester outline that addresses business, financial, and career needs and explores the entrepreneurial mindset. While designed specifically with the graduate performance student in mind, the foundational concepts are adaptable for other music concentrations and levels of study. The aim is that this course will encounter musicians who are at a stage where they are artistically and mentally prepared to embrace the challenges ahead. My hope is to inspire and empower students by the creative possibilities and opportunities that await them. I intend for this course to be a precursor or a starting point for other more comprehensive

⁶⁰ James Ian Nie, “Music and Entrepreneurship in the Liberal Arts: A Model for an Interdisciplinary Minor to Augment Current Music Curricula,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 113.

⁶¹ “CMS Webinar Series on Music Curricula for the 21st Century,” College Music Symposium: Exploring Diverse Perspectives, July 14, 2015, accessed August 1, 2015, <http://dx.doi.org/10.18177/sym.2015.55.fr.10876>.

⁶² National Association of Schools of Music, *NASM Handbook, 2014-2015*, accessed August 20, 2015, http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2014-15.pdf.

⁶³ “CMS Webinar Series on Music Curricula for the 21st Century,” College Music Symposium.

⁶⁴ Interview with a music administrator, January 13, 2015. (All interviews were confidential; the names of interviewees are withheld by mutual agreement.)

courses related to professional development, music business, and music entrepreneurship, eventually leading to an even more extensive integration into music curricula.

Organization

In Chapter Two I review literature related to the need for entrepreneurship training in music curricula and the proposed course design. The review pinpoints critical entrepreneurship training issues and recommendations such as (1) articulating the need, (2) curricular considerations, and (3) suggestions, models, and outcomes. Also included in the reviewed literature are recent studies with pertinent data from alumni, students, and faculty concerning music entrepreneurship training. Recent studies also show current challenges and initiatives of performing arts organizations.

Chapter Three describes research conducted to help determine the music business and music entrepreneurship needs of graduate performance students. Research includes quantitative and qualitative data collected from a survey and interviews. The research goal was to give additional information about: (1) young artists' career perceptions and expectations, (2) performing artists careers, (3) entrepreneurship programs, (4) working relations with arts organizations, and (5) essential accounting and finance skills. Survey participants were graduate performance students, professional artists, arts educators, and arts administrators. Interviews were conducted with accounting and finance experts, arts administrators, and an administrator of an entrepreneurship program. Appendices A, B, C and D consist of the survey questionnaire, a selection of survey responses, interview questions, and a selection of interview responses.

After reviewing represented literature and conducting additional research for the proposed course content, I consider topics specific to the needs of graduate music performance students. Chapter Four outlines relevant topics of career development, music business, and music entrepreneurship. I explore L. Dee Fink's Significant Learning Experiences as I consider course objectives, learning goals, and desired outcomes for the proposed course. The Significant

Learning goals explored include: (1) Foundational knowledge, (2) Application, (3) Integration, (4) Human dimension, (5) Caring, and (6) Learning how to learn.

In Chapter Five I present an overview of my proposed course design, describe course materials, and provide sample weekly topic plans. For the coursework I review meaningful assessment tasks and activities that promote active learning. In consideration of the previously discussed learning goals and outcomes I describe course activities and assignments employing Fink's three components of active learning: (1) Getting information and ideas, (2) Experiencing—Doing and Observing, and (3) Reflection. I then provide an example of a weekly topics schedule. For the course materials I present required and recommended texts for students, and a list of online resources. The sample weekly topic plans demonstrates a proposed framework for the first three weeks of semester one.

Chapter II: Literature Review

In this chapter I first provide a review of literature on the integration of music entrepreneurship training into music curricula.⁶⁵ With this literature I identify the following central issues and practices in support of entrepreneurship training: (1) articulating the need, (2) curricular considerations, and (3) suggestions, models, and outcomes. Selected literature comes from: *College Music Symposium* journal articles, a collection of essays edited by Gary Beckman entitled *Disciplining the Arts: Teaching Entrepreneurship in Context*, and the College Music Society's Committee on Music Entrepreneurship Education 2010 CMS Summit Handbook. Second, I discuss the recent surveys and reports that address the current state and challenges of nonprofit arts organizations, and student, professor, and arts professional feedback regarding arts entrepreneurship training in higher education.

The following topics are discussed in the literature below as they relate to arts higher education: professional or career development, music business, and, most importantly, music entrepreneurship. Before I continue, the terms require further clarification. Professional or career development refers to services that help students with their career path, resumes, cover letters, and website creation.⁶⁶ Music business is used to describe “the study of music merchandising, marketing, financing, or recording.”⁶⁷ Finally, with music entrepreneurship students “learn to think and act like an entrepreneur” by inspiring “creativity, innovation, opportunity, and a ‘why not...?’ attitude.”⁶⁸

⁶⁵ Harris M. Cooper, “Organizing Knowledge Synthesis: A Taxonomy of Literature Reviews,” *Knowledge in Society* 1, no. 1, (Spring 1988): 104-126. Accessed December 1, 2014. <http://link.springer.com/article/10.1007%2FBF03177550>.

⁶⁶ Tayloe Harding, “Why Music Entrepreneurship and Why in College Music Training,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 22.

⁶⁷ Ibid.

⁶⁸ Catherine Fitterman Radbill, *Introduction to the Music Industry: An Entrepreneurial Approach* (New York: Routledge, 2013), xiii.

ARTICULATING THE NEED

Articulated below is the need for music entrepreneurship training in curricula by Andrew Pinnock, Tayloe Harding, and Michael Millar. Pinnock writes on the need for students to fully understand new expectations for artists in the real world. Harding discusses society's demand for new musical experiences and students' opportunity to meet this demand through entrepreneurial means. On behalf of the College Music Society's Committee for Career Development and Entrepreneurship (CCDE), Michael Millar presents a summary and offers suggestions on how to prepare students for the new challenges and developments in music.

Disciplining The Arts: Teaching Entrepreneurship In Context

Andrew Pinnock – Can Too Many Know Too Much? The Ethics of Education in Music Entrepreneurship

Andrew Pinnock, professor of arts administration and cultural policy at the University of Southampton, charges music educators to come to terms with the societal changes that affect the music industry and present musical careers to students in a more realistic and practical manner. He states that it is the educators' ethical responsibility to do so, writing, "The real world is *not* fair. Most young people thinking about careers in music have the odds stacked very heavily against them, and our jobs as educators is to tell them as kindly as we can."⁶⁹ According to Pinnock, students need to understand what is now expected of them as professional musicians and embrace the fact that they will have to be entrepreneurially inclined in order to meet today's challenges. "Before committing to an entrepreneurial career, [students] need to understand the political, economic, sociological, and, to some extent, historical and psychological contexts in which entrepreneurs operate."⁷⁰ We see the recurrent theme "thinking like an entrepreneur" or being "entrepreneurially-minded" resonate throughout this review.

⁶⁹ Andrew Pinnock, "Can Too Many Know Too Much? The Ethics of Education in Music Entrepreneurship," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 44.

⁷⁰ *Ibid.*, 45.

Pinnock states that educators need to create learning situations in which students can interact with professionals who are currently creating and working successfully as musicians: “Students need to watch successful practitioners in action and need to work alongside them: apprenticeship experience is essential. Like working musicians, working entrepreneurs have an instinctual skill set learned and honed largely by imitating others who possess the skills already.”⁷¹ He also suggests a “laboratory” class setting where students can meet and interact with guest speakers from relevant fields would be beneficial.⁷² Most importantly, Pinnock asserts students need to be empowered to be self-motivators and self-learners so they are prepared to successfully “adapt” to the societal changes that occur during their professional lives.⁷³

Tayloe Harding – Why Music Entrepreneurship and Why in College Music Training

Tayloe Harding, dean of the University of South Carolina School of Music, discusses issues regarding music entrepreneurship, including how to respond to society’s need for more music. Harding believes the “large professional musical ensemble industry” has had a profound effect and influence on society.⁷⁴ Even though this particular industry is currently in decline and transition, Harding states that it “has helped build a taste and desire for meaningful musical experiences both in individuals and in/as communities.”⁷⁵ This desire continues to increase and wants to be experienced in other and new ways.

Harding states in order to meet this demand for more music, young musicians must search for and create new opportunities to present music. They should also be less reliant on finding jobs in the traditional outlet since available positions in the music industry are in a decline. Harding writes, to “meet emerging societal needs for more music...[young] professional musicians [need] to acquire a bank of knowledge, a set of skills, and some learned behaviors typically not possessed naturally or learned formally. This knowledge, these skills, and that

⁷¹ Pinnock, “Can Too Many Know Too Much?” 46.

⁷² Ibid.

⁷³ Ibid., 46-47.

⁷⁴ Harding, “Why Music Entrepreneurship,” 20.

⁷⁵ Ibid.

behavior are embodied in one discipline: entrepreneurship.”⁷⁶ In other words, having an entrepreneurial mindset is now essential for those who intend to succeed and realize their goals as professional musicians.

Harding writes that people are motivated to act entrepreneurially “when their current state is no longer acceptable.”⁷⁷ He continues, “When necessity emerges...then a need for an entrepreneur to create something that satisfies this necessity emerges fully formed.”⁷⁸ Clearly, Harding believes professionally trained artists should know how to develop achievable goals.⁷⁹ They need to recognize their talents and use them to create positive experiences for new audiences in different venues.⁸⁰

College Music Symposium

Michael W. Millar – The Future of Music Careers (2009/2010)

Musician and educator Michael Millar summarizes discussions from an annual College Music Society conference, in which members of the Committee for Career Development and Entrepreneurship (CCDE) analyzed the future of music careers. In an open session the CCDE examined, “How are developments in technology, culture, and market dynamics affecting the way music is made, distributed, learned, and taught? What are the consequences of these trends for music students as they embark on music careers? How can schools of music better prepare students for a musical life in the 21st Century?”⁸¹ The Committee considered how music institutions can help students “navigate” through these new challenges and opportunities by integrating critical skills and abilities into the music curricula.

Concerning “advances in musical technology and the Internet,” Millar attributes six keys areas “that have made a significant impact on the economy of the music world: (1) Music

⁷⁶ Harding, “Why Music Entrepreneurship,” 19.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid., 18.

⁸¹ Michael W. Millar, “The Future of Music Careers,” *College Music Symposium* 49/50 (2009/2010): 54-58, accessed September 30, 2014, <http://www.jstor.org/stable/41225230>.

Creation, (2) Marketing, (3) Distribution, (4) Networking, (5) Education, and (6) Research and access to Information.”⁸² As noted in the first chapter, music creation, marketing, distribution, and networking represent major technological advances that enable musicians to have autonomy, and they now have more options and avenues in which to create professional careers. In Millar’s response to technological advances and its major effects on the music industry, he suggests students should be empowered to identify and create niche markets for their careers because “entrepreneurship is a key skill, a vital mindset, for...students to acquire in our changing world.”⁸³ Millar recommends the following to students:

1. *Know your strengths.* This involves assessing your skills, identifying potential skills, and focusing your passions in order to find your uniqueness and your niche.
2. *Look for opportunity.* Observe trends. Study successful people. Know the musical marketplace. Identify possible avenues of livelihood that match your talents. Listen. Read. Learn.
3. *Tell your story.* Be prepared to *communicate* effectively at a moment’s notice, both verbally and in writing, about yourself and your endeavors.⁸⁴

What is central in Millar’s suggestions is for students to be cognizant of who they are and truthful to their aspirations. These two prescriptions coupled with being professional and entrepreneurially minded are integral for students to embrace their innovative and creative possibilities in music.

CURRICULAR CONSIDERATIONS

Presented below are curricula components considered by Gary Beckman and Tayloe Harding. Beckman first explores the definition of music entrepreneurship and then reviews various approaches to entrepreneurship programs and centers. In another essay, he discusses the dangers of associating career development, music business, and music entrepreneurship as interchangeable concepts. Harding continues Beckman’s discussion and stresses the need for clear distinctions between career development, music business, and music entrepreneurship.

⁸² Millar, “The Future of Music Careers.”

⁸³ Ibid.

⁸⁴ Ibid.

Based on research and deliberations during the 2010 summit, the College Music Society's Committee on Music Entrepreneurship Education offers suggestions on how best to approach the integration of music entrepreneurship curricula in academia.

College Music Symposium

Gary D. Beckman – Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus (2005)

Gary Beckman, director of Entrepreneurial Studies in the Arts at North Carolina State University, discusses the meaning of entrepreneurship and offers suggestions on how higher education can best approach professional training endeavors through their entrepreneurship programs. Beckman first addresses the lack of a clear, concise, and agreed upon definition of entrepreneurship in relation to the arts. He appreciates entrepreneurial theorist Peter Drucker's broad outlook of the term and quotes him saying that an "entrepreneur always searches for change, responds to it, and exploits it as an opportunity."⁸⁵ He continues, "Drucker's emphasis on 'innovation' as a marker of entrepreneurship is important because it suggests creativity as the principal source of inspiration."⁸⁶ Beckman also explores economist Jeffrey Timmons' ideas on entrepreneurship, who states "an entrepreneur is someone who brings an idea to fruition."⁸⁷ Like Drucker, Beckman asserts entrepreneurship when viewed as a broad concept allows for an environment where innovation and creativity can flourish.⁸⁸

Beckman also writes on the advantages of an entrepreneurial curriculum and the gained benefits to students if these types of courses are required in degree programs. He states that all music students would benefit no matter their degree or concentration—music business, education,

⁸⁵ Peter Drucker, *Innovation and Entrepreneurship: Practice and Principles* (New York: Harper and Row, 1985), 28, quoted in Gary D. Beckman, "Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," *College Music Symposium* 45 (2005): 14, accessed September 30, 2014, <http://www.jstor.org/stable/40374517>.

⁸⁶ Gary D. Beckman, "Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," *College Music Symposium* 45 (2005): 14, accessed September 30, 2014, <http://www.jstor.org/stable/40374517>.

⁸⁷ Ibid.

⁸⁸ Ibid.

performance, composition, theory, and history. He also asserts learning entrepreneurial skills within the framework of a degree program “prepares [students] to be professionally proactive” and enables them to practice this important skillset in other facets of their career.⁸⁹

Several institutions have included entrepreneurship into their curriculum. Beckman discusses the following programs, their efforts, and different approaches: University of Iowa, University of Arizona, and University of Colorado at Boulder. Each school has different entrepreneurial goals and therefore utilizes a different approach. Some institutions, such as the University of Arizona’s *Camerata* program, emphasize career development and music business.⁹⁰ The University of Colorado’s Entrepreneurship center focuses on experiential learning methods in the form of internships and community performances.⁹¹ Programs like the University of Iowa’s Performing Arts Division offer a certificate program.⁹²

After reviewing these institutions’ varied program structures and course offerings, Beckman concludes that the “primary focus” is “business acumen,” which means having an acute knowledge and perception of business affairs.”⁹³ Beckman is concerned with this approach because “introductory business courses” do not fully satisfy the needs of music students since they are focused on for-profit business structures.⁹⁴ He views “entrepreneurship as an empowering philosophy which, when coupled with a solid musical education and basic business knowledge, allows [students] the freedom to explore the realities of audience development.”⁹⁵ Beckman cautions programs that focus solely on experiential learning like internships. He

⁸⁹ Beckman, “Entrepreneurship Curriculum for Music Students.”

⁹⁰ The University of Arizona, “*Camerata* Music Career Development Program,” Innovative Career Development Program, <http://camerata.arizona.edu>.

⁹¹ University of Colorado Boulder, “Entrepreneurship Center for Music,” College of Music, <http://www.colorado.edu/music/ecm>.

⁹² The University of Iowa, “Performing Arts Entrepreneurship Certificate,” Division of Performing Arts, <http://dpa.uiowa.edu/academic-programs/performing-arts-entrepreneurship-certificate>.

⁹³ Beckman, “Entrepreneurship Curriculum for Music Students”; Raymond R. Reilly and Gregory P. Reilly, “Building Business Acumen: What It Is, How It’s Important and How To Get It,” *HR West Magazine*, December 2009, accessed July 31, 2015, http://acumenlearning.com/public/images/uploaded/reilly-building_business_acumen-hrwest1209.pdf.

⁹⁴ Beckman, “Entrepreneurship Curriculum for Music Students.”

⁹⁵ *Ibid.*

stresses the importance of incorporating this method in the classroom setting first so the integration of theory and application is achieved.⁹⁶ Beckman is also concerned with the popular workshops format that is organized “without structured integration in the degree plan.” Students usually receive “a patchwork of information,” but the knowledge gained is not transferred and “put into the context of the degree plan.”⁹⁷

Beckman offers suggestions of what should encompass an entrepreneurship curriculum. Above all music programs should research methods that teach students how to “develop audiences” and “reach, identify and create new markets.”⁹⁸ In order for these programs to truly make a difference they need to be created in environments that foster empowerment, self-discovery, innovation, self-ownership of career possibilities, experiential learning, and social and economic understanding.

Disciplining The Arts: Teaching Entrepreneurship In Context

Gary D. Beckman – Disciplining Arts Entrepreneurship Education: A Call to Action

As discussed above, different schools approach their entrepreneurship programs according to their needs and resources. Most of these programs include elements of career development and music business. As a result they are mistakenly interpreted as interchangeable concepts. Beckman describes three “dangers” of including “career service activities” in an entrepreneurship course: (1) conflicting instruction from the teacher and the career services professional could cause unnecessary “misunderstanding and confusion,” (2) the spirit of entrepreneurship is weakened and it becomes hard to differentiate its curricula aims from career related services, especially by “faculty, students, and decision makers,” and (3) entrepreneurship will have continued difficulty attaining “disciplinary status.”⁹⁹

⁹⁶ Beckman, “Entrepreneurship Curriculum for Music Students.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Beckman, “Disciplining Arts Entrepreneurship Education: A Call to Action,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 27.

Tayloe Harding – Why Music Entrepreneurship and Why in College Music Training

Like Beckman, Harding also calls for the need of clear distinctions between career development, music business, and music entrepreneurship in order to fully advance music entrepreneurship education.¹⁰⁰ He states that teaching students career development topics like building websites, writing resumes, or auditioning techniques, should not be defined as music entrepreneurship.¹⁰¹ Similarly, Harding also notes that administrative or leadership training may have entrepreneurial elements but it is not music entrepreneurship.¹⁰² He further asserts that courses that teach “music merchandising, marketing, financing, or recording,” should not be considered topics of music entrepreneurship.¹⁰³ Harding highlights the differences of music entrepreneurship in that it teaches students how to “think and act entrepreneurially for the purpose of realizing a music life and making a meaningful music contribution to a public.”¹⁰⁴ As opposed to career development and music business training, the aims of music entrepreneurship training is to help “musicians learn to bring their talents to the desiring audiences they cultivate.”¹⁰⁵

College Music Society Committee on Music Entrepreneurship Education

In January 2010 the Committee on Music Entrepreneurship Education (Gary Beckman, Douglas Owens, Diane Roscetti, Anjan Shah, and Nathan Zeisler) gathered and authored the CMS Summit Handbook. Written for members of the College Music Society it is meant to provide recommendations and “best practices” for creating and implementing music entrepreneurship programs.¹⁰⁶ Topics discussed include research, financing, workshops, classes, integrated curriculum, and degree programs.

¹⁰⁰ Harding, “Why Music Entrepreneurship,” 22-23.

¹⁰¹ Ibid., 22.

¹⁰² Ibid.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ The College Music Society, “2010 CMS Summit Handbook On Music Entrepreneurship

The CMS Committee on Music Entrepreneurship Education offers ways in which to begin entrepreneurial efforts and suggests researching programs already in existence. In the beginning stages, the Committee states that it is important to consider the institution, school, region, and community characteristics. Given inevitable financing and budgeting concerns, starting small is always recommended and also helps determine how best to advance and expand the effort.¹⁰⁷

“Securing a dedicated faculty member” for the entrepreneurship effort is ideal and ensures “program sustainability,” however, this may require additional funding and resources.¹⁰⁸ Even though it seems like a natural progression, the Committee advises against utilizing business schools for the “majority of entrepreneurship programming.”¹⁰⁹ While business schools can offer superior support and courses on “marketing and New Venture Creation,” their for-profit focus does not meet the specific nonprofit needs of the Arts.¹¹⁰

The Committee states that locating funding from grants and outside sources is a “common method of institutionalizing entrepreneurship efforts.”¹¹¹ Building relationships with the “institution’s development office,” community members, local entrepreneurs and businesses can increase funding sources, and provide vital support.¹¹² They state, “Seeking out companies that have a history of entrepreneurial thinking, startup and innovation will always prove to be a more likely financial supporter than a traditional and more established supporter.”¹¹³

The workshop and course structure are discussed and suggestions are given on how best to introduce and integrate entrepreneurship programs. The workshop format is the most conducive method as it establishes “‘proof of concept,’ student need and faculty support.” It is

Education,” Committee on Music Entrepreneurship Education, January 2010, accessed August 1, 2015, <http://www.music.org/pdf/summit/2010handbook.pdf>.

¹⁰⁷ The College Music Society, “2010 CMS Summit Handbook.”

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

also favorable for administrators because they do not “require a large financial commitment.”¹¹⁴ Whether the structure is an individual event or series it is imperative that the workshop expectations are well defined.¹¹⁵ “Materials and resources” should be given to students following the workshop(s), and “takeaways” that can be utilized immediately following gives credence to the workshop format and the entire entrepreneurship effort. Recurrent courses are recommended over “one-off” courses because they “[provide] a continuous marketing opportunity for the course, recruitment and retention...”¹¹⁶ However, “inconsistent enrollment” patterns can result due to its recurrent structure which may not promote course retention or long-term entrepreneurship integration.¹¹⁷ The 2010 CMS Summit Handbook is considered a “living document” with the expectation that future Committees will “update and augment” the content as needed.¹¹⁸

SUGGESTIONS, MODELS, AND OUTCOMES

Angela Myles Beeching, Jerry Gustafson, Kelland Thomas, Joseph Squier, and Beckman discuss teaching methods and topics appropriate and necessary for a music entrepreneurship course. Beeching provides recommendations related to mentoring and entrepreneurship. Gustafson describes the experiential learning initiatives at the Center for Entrepreneurship in Liberal Education at Beloit in which students run businesses. Thomas promotes the use of case studies in music entrepreneurship courses for real-world simulated experiences. Squier describes his course geared towards empowering creative thinking and innovation, and Beckman explains the need for students to be more culturally aware.

¹¹⁴ The College Music Society, “2010 CMS Summit Handbook.”

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

Disciplining The Arts: Teaching Entrepreneurship In Context

Angela Myles Beeching – Entrepreneurship and Career Services in Context: Issues, Challenges, and Strategies

Career advisor and consultant Angela Beeching states that students have difficulty realizing the potential of career opportunities because they are not exposed to professional musicians who have been successful due to entrepreneurial means. She asserts that most teachers' professional accomplishments came through "traditional" means. Beeching notes that, as a result, students do not explore all of their options and have a narrow scope of musical opportunities.¹¹⁹ "The irony is that these traditional jobs are only a fraction of the work possible for musicians....If musicians are flexible, creative, and can view their skills and options broadly, they have access to many more opportunities."¹²⁰

Similar to Pinnock, Beeching suggests that music schools invite music professionals who have succeeded through entrepreneurial means. Their lives and career paths will exemplify the possibilities of having "an expanded range of options" and present "a broader definition of success."¹²¹ She also recommends that studio teachers encourage and inspire their students to explore "career-related or entrepreneurial projects" which will empower them "to envision their education as a beginning to a musical life of their own design."¹²² Inspiring students to take more ownership of their career decisions and "specializing" their goals can only increase their potential for accomplishment and success.¹²³

¹¹⁹ Angela Myles Beeching, "Entrepreneurship and Career Services in Context: Issues, Challenges, and Strategies," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 140.

¹²⁰ Ibid.

¹²¹ Ibid., 146.

¹²² Ibid.

¹²³ Ibid.

Jerry Gustafson – Teaching Entrepreneurship by Conservatory Methods

Like Beeching and Pinnock, Gustafson asserts that *doing* is the best way to teach entrepreneurship principles.¹²⁴ He likens this approach to studio instruction. The studio teachers' main role is to guide the student to develop their craft. They interject and teach when necessary, but the majority of the time is spent listening, watching, and sometimes modeling best practices. As Gustafson puts it, "All instruction happens in real time. The educational outcome derives from the intersection of the student's instincts, intentions, ideas, and capabilities as he or she sees them reflected by one with an utterly reliable ear."¹²⁵ The teacher should be perceptive in how he or she guides the student throughout this process.

Gustafson applied this approach to learning through the Center for Entrepreneurship in Liberal Education at Beloit (CELEB) in Wisconsin. CELEB, founded in 2004 under Gustafson's direction, currently has six separate businesses run by students. These businesses include a recording studio, art gallery, television station, a post-production laboratory, a foundation, and executive office spaces for other student businesses.¹²⁶ Gustafson states, "New students conceive, plan, and implement their venture under the close observation of staff. When they encounter problems, students receive advice and aid on those particular problems in real time."¹²⁷ He writes, the philosophy of CELEB "is twofold: first, to encourage students to feel a sense of ownership, and second, to provide space to venture and receive coaching in short bursts, one-on-one."¹²⁸ This unique approach enables students to explore and apply their capabilities in a mentoring environment.

¹²⁴ Jerry Gustafson, "Teaching Entrepreneurship by Conservatory Methods," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 73.

¹²⁵ Ibid., 74.

¹²⁶ Beloit College, "About," CELEB, accessed December 1, 2014, <https://www.beloit.edu/celeb/about>.

¹²⁷ Gustafson, "Teaching Entrepreneurship by Conservatory Methods," 75.

¹²⁸ Ibid.

Students earn academic credit for their involvement with CELEB through independent study and are supervised by appropriate faculty. Most business matters are operated by the students of CELEB. For example at the art gallery, ABBA (Art of Business and Business of Art), “The students curate the shows, market and promote the art, manage sales, keep records, and employ and pay student staff; in essence they engage in the activities of an art gallery.”¹²⁹ Thanks to CELEB’s real-world collaborative environment, some students are inspired to start their own businesses and create projects, and those who do not still “gain a vision of how they might pursue their artistic passions in life and career beyond college.”¹³⁰

Kelland Thomas – The Importance of Case Studies in Arts Entrepreneurship Curricula

Kelland Thomas, music professor and administrator at the University of Arizona, promotes the use of the “case study analysis” method for art entrepreneurship curricula. He utilizes this method in his course “Music Careers” and describes it as the following:

Case studies are often in-depth investigations into a single event or business condition, designed to engage students in the analysis of authentic problems and events faced by businesses. Students typically analyze cases from a broad range of theoretical and practical perspectives including market analysis, opportunity identification, financial and economic analysis, management and organization theory, and business ethics.¹³¹

Used primarily in business schools, Thomas states that when applied to arts education, this method exemplifies arts entrepreneurship “concepts” and provides diverse “career models” for students.¹³² He also notes business case studies used in the “arts context” should have a “qualitative” approach and focus on “main concepts or key ideas.”¹³³ Unnecessary “quantitative data” and business jargon will detract the main purposes of their use.¹³⁴ Case studies are a unique and important learning technique especially if based on successful and well-known artists. The

¹²⁹ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 76.

¹³⁰ Ibid., 79.

¹³¹ Kelland Thomas, “The Importance of Case Studies in Arts Entrepreneurship Curricula,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 161.

¹³² Ibid.

¹³³ Ibid., 161-62.

¹³⁴ Ibid., 162.

name recognition will draw immediate interest and the exercise will be a positive learning process. Students will personally identify with the case and thus take a problem from a theoretical discussion to a practical solution.¹³⁵

Joseph Squier – Art and Innovation: Claiming a New and Larger Role in the Modern Academy

Joseph Squier, an artist and educator at the University of Illinois, developed a course called “Art and Innovation: The Artist as Inventor, Entrepreneur, and Outlaw.”¹³⁶ The purpose was to help students understand with “an expansive sense” the many options and opportunities available to them as professional (visual) artists.¹³⁷ During the course students “research and develop nontraditional projects and write proposals, resumes, grants, and marketing plans.”¹³⁸ As the course name suggests, the emphasis is to empower students to think creatively while finding innovative ways to present their art.¹³⁹ Squier encourages his students to identify “unexplored possibilities,” as they locate new audiences in which to “promote their work.”¹⁴⁰ Squier states that students who possess the entrepreneurial skills and mindset to adapt and experiment are more likely to succeed and contribute their art in this ever-changing landscape.¹⁴¹

Gary D. Beckman - So What's the Point? An Introductory Discussion on the Desired Outcomes of Arts Entrepreneurship Education

According to Beckman the ultimate desired outcome of arts entrepreneurship is for students to “understand how to create value in society with their art.”¹⁴² In order for this outcome to be achieved Beckman believes a solid integration of theory and practice needs to occur. Foundational principles of entrepreneurship must begin in the classroom setting in order to ensure successful practice of entrepreneurship. He states: “We cannot expect our students to practice

¹³⁵ Thomas, “The Importance of Case Studies,” 162.

¹³⁶ Squier, “Art and Innovation,” 39.

¹³⁷ Ibid.

¹³⁸ Ibid., 41.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid., 40.

¹⁴² Gary D. Beckman, “So What's the Point? An Introductory Discussion on the Desired Outcomes of Arts Entrepreneurship Education,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 181.

‘entrepreneurial’ without understanding how entrepreneurs behave or the decisions required to act entrepreneurially.”¹⁴³ For Beckman “decision making” is a critical skill for students to acquire for venture planning purposes. It is also a necessary skill to obtain so they can fully appreciate “arts culture and the economies that drive that culture.”¹⁴⁴

Beckman writes that students need to be “culturally aware” in order to know how to create, develop, and implement their entrepreneurial goals.¹⁴⁵ Students should also understand arts policy, which would enable them to make informed decisions about site considerations and funding sources. The instructor also must be knowledgeable in all areas of the arts and arts professions. “[E]ach is apart of, and participates in, microcultures, where decisions are made based upon shared practices and behaviors.”¹⁴⁶ Finally, in order to achieve the desired outcome, Beckman suggests “the following topics [that] should be considered a basic part of an arts entrepreneurship curriculum.”¹⁴⁷

for- and nonprofit start-up techniques, nonprofit culture, arts policy, interpreting economic impact and cultural consumption data, arts funding (including private philanthropy), grantsmanship, venue issues and priorities, merchandising, branding, basic marketing, publishing, arts distribution, arts infrastructures, broad economic data interpretation, and creative economy issues.¹⁴⁸

The above list is extensive and challenging but necessary, according to Beckman, for students to succeed as entrepreneurs. With these topics the instructor can guide the student on how to assess the wealth of information and determine how best to approach their chosen venture.¹⁴⁹

¹⁴³ Beckman, “So What’s the Point?” 182.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid., 183.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

RECENT STUDIES

The most important thing we can do to prepare our students for their future professional lives is to research what they're doing after they graduate....We must understand and reflect on our institutional contribution to the professional and artistic accomplishments of our graduates.

—Douglas Dempster¹⁵⁰

Presented below are recent surveys and reports from the Nonprofit Finance Fund, College Music Society, and Strategic National Arts Alumni Project. The Nonprofit Finance Fund 2014 report reflects financial challenges and initiatives of nonprofit arts and cultural organizations. Surveys by the College Music Society reflect student and faculty attitudes towards entrepreneurship training in music curricula. Finally, the Strategic Arts Alumni Project report provides feedback of graduates from arts disciplines.

The Nonprofit Finance Fund

2014 State of the Nonprofit Sector – Arts & Culture

The Nonprofit Finance Fund (NFF) annual survey researches the challenges nonprofits experience.¹⁵¹ A main goal of NFF is to help “connect money to mission” for funders and nonprofits.¹⁵² The annual survey enables funders to understand better their operating challenges.¹⁵³ As “arts nonprofits...experiment with new strategies to build and engage with their audiences,” the NFF recommends that funders aid in these initiatives by meeting the specific needs of nonprofits.¹⁵⁴ The 2014 survey asked US nonprofits ($N = 5,019$) “about their programs, financial health, and management strategies.”¹⁵⁵ Survey results listed below highlight the following arts and culture sub-sector respondents: multi-disciplinary, music non-orchestra, opera,

¹⁵⁰ Dempster, “Some Immodest Proposals,” 10.

¹⁵¹ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector – Filtered Survey, accessed August 19, 2015.
http://survey2014.nonprofitfinancefund.org/?filter=org_type:%7Carts_org_type:Multi-disciplinary,Music%20-%20non-orchestra,Opera,Performing%20arts%20presenter,Symphony%20orchestra&mode=print.

¹⁵² Ibid.

¹⁵³ Ibid.

¹⁵⁴ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector, accessed August 19, 2015.
http://nonprofitfinancefund.org/files/docs/2014/2014_arts_survey_results_summary.pdf.

¹⁵⁵ Ibid.

performing arts presenter, and symphony orchestra ($n = 330$).¹⁵⁶

The three top challenges of this arts sub-sector group included: “(1) long-term financial stability achievement, (2) not enough staff, and (3) marketing, outreach, and community engagement.”¹⁵⁷ Forty-eight percent ($n = 160$) noted financial stability as the biggest challenge, and 21% ($n = 70$) noted marketing, outreach, and community engagement issues.¹⁵⁸ In 2013 “human capital actions taken” by nonprofits included: “attend conferences and networking to build relationships” (47%), “hire staff for new positions” (39%), and “engage more with the board” (37%).¹⁵⁹

Nonprofit arts organizations were asked about “meaningful investment[s]” efforts for “audience/visitor development” through “program adaptation, data collection, [and] targeted marketing.”¹⁶⁰ Sixty-nine percent ($n = 228$) attributed programming initiatives for “targeted audiences and visitors segments,” and the second most meaningful investment, at 59% ($n = 195$), was “audience/visitor preferences and behaviors” research.¹⁶¹ As a result of this “development” investment, nonprofits saw audience/visitor growth (66%), an increased donor base (46%), and younger audience/visitor interest (45%).¹⁶²

For those nonprofits that experienced increased competition in their “marketplace” (228 out of 330 total respondents), 48% ($n = 81$) responded by “adapting their audience/visitor strategy” and the same number (48%) responded by “collaborating with other organizations.”¹⁶³ Thirty-six percent ($n = 60$) “invested in new technology/social media.”¹⁶⁴ Some respondents noted “stronger programs, a more engaged audience, and opportunity for collaboration” as

¹⁵⁶ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

¹⁵⁷ Ibid.

¹⁵⁸ Ibid.

¹⁵⁹ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector – Filtered.

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Ibid.

¹⁶³ Ibid.

¹⁶⁴ Ibid.

favorable outcomes of competition.¹⁶⁵ For example, an orchestra administrator in Utah wrote, “We cooperate with other organizations to build audiences for all of us.”¹⁶⁶

In regards to funding practices 55% ($n = 182$) of respondents received grants for “general operating support,” and 43% ($n = 141$) received grants for “expanding programs.”¹⁶⁷ The NFF notes that nonprofit arts organizations are more likely to disclose program expansion goals than “long-term financial needs.”¹⁶⁸ As a New York theatre administrator remarked, “The most helpful funding is multi-year, significant general operating support with partners that have a committed relationship with our institution.”¹⁶⁹

The NFF reports that despite the challenges arts nonprofits are “reducing costs and managing creatively” and “listening, responding and innovating in programs” in some of the following ways:

- Exploring new ways to market programs through advertising, social media, and website redesigns.
- Partnering on programs.
- Listening to audiences, through visitor surveys and other learning opportunities, and adapting programs and pricing in response.
- Adapting to the interests of younger audiences, introducing casual programming, more dialogue, and participatory programming.
- Introducing lower-cost options in programs, creating shorter performances or other ways to engage audiences with limited resources.
- Engaging school systems—from k-12 to universities—by providing discounts, space for rehearsals or recitals, or integrating into curricula.¹⁷⁰

In support of these continued efforts, a performing arts presenter in Florida wrote, “We have launched a creative placemaking initiative for our once-barren downtown neighborhood.”¹⁷¹

Concerning audience development goals a music administrator stated, “We are experimenting with participatory programming...to attempt to engage the growing number of music lovers who

¹⁶⁵ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

¹⁶⁶ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector – Filtered.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

¹⁷¹ Ibid.

prefer ‘doing’ to ‘listening.’”¹⁷² These results mirror the challenges and development initiatives discussed in the Introduction. In the following chapter new research expounds upon these issues and explores working relations with performing artists.

The College Music Society – Committee on Music Entrepreneurship Education

2009 Survey of Music Faculty Attitudes Towards Entrepreneurship Education

The Committee on Music Entrepreneurship conducted a national survey to gather pertinent information in preparation for their 2010 CMS Summit. “[It] sampled music faculty attitudes towards music entrepreneurship education in colleges and universities.”¹⁷³ Eighty-nine music faculty respondents participated in the survey that comprised of 10 questions.

In the first set of questions music faculty were asked about their personal opinions of, interest in, and experience with entrepreneurship. When asked if they consider themselves to be an Arts Entrepreneur, 31% respondents answered “yes” and “somewhat” while 26% replied “no.”¹⁷⁴ The majority of music faculty had a medium to high level of interest in arts entrepreneurship, and 7% had a low interest.¹⁷⁵ Only 36% of music faculty attributed arts entrepreneurship to their professional success.¹⁷⁶ Sixty-nine percent of respondents believed entrepreneurship was relevant to the arts.¹⁷⁷

The second set of questions concerned arts entrepreneurship and their institution. When asked whether their “unit administrator or faculty discussed arts entrepreneurship in a faculty meeting” 57% responded “no,” and 11 percent said they were “unsure.”¹⁷⁸ Just 32% gave a positive reply.¹⁷⁹ Forty-five percent of respondents said there was “room for more educational opportunities about arts entrepreneurship in [their] music school curriculum,” and only 35%

¹⁷² Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

¹⁷³ The College Music Society, “2009 Survey of Music Faculty Attitudes Towards Entrepreneurship Education,” Committee on Music Entrepreneurship Education, Fall 2009, accessed August 1, 2015, http://www.music.org/pdf/summit/2010faculty_results.pdf.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

believed “entrepreneurship training should be required.”¹⁸⁰ Respondents were also asked about skill levels for finance, marketing, recognizing opportunities, building a support team, setting goals, and networking.¹⁸¹ More than 50% of those surveyed noted goal setting as a strength and less than 30% noted the other skill choices as strengths.¹⁸²

Although a report of the survey is not available, the results above demonstrate an interest in arts entrepreneurship even though the level of knowledge and understanding is not prevalent.¹⁸³ Data in the following chapter will show an increased interest from faculty and a greater understanding in the value of music entrepreneurship training.

Fostering Sustainable Arts Careers – Attitudes towards Arts Entrepreneurship as a Core Component of Collegiate Arts Training

Members of the national student-led group Arts Enterprise conducted a survey in preparation for the 2010 CMS Summit (Kristen Hoverman, Jonathan Kuuskoski, and Emily Weingarten). Facilitated by Committee member Nathan Zeisler the survey gathered data from 196 students and 55 professionals “to determine student need for integrating arts entrepreneurship education into tertiary arts training.”¹⁸⁴ Students were comprised of graduates, undergraduates, and those not working towards terminal degrees.¹⁸⁵ The majority of which were enrolled in arts degree programs.¹⁸⁶ Arts professionals consisted of teachers, full-time and part-time professional artists, and those with multiple jobs—arts and otherwise.¹⁸⁷ These professionals were asked questions “about their knowledge of arts entrepreneurship, and how further training would have impacted their professional trajectory.”¹⁸⁸

Survey results showed that “there is a disconnect between artists’ degree training and

¹⁸⁰ College Music Society, “2009 Survey of Music Faculty Attitudes.”

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid.

¹⁸⁴ The College Music Society, “Fostering Sustainable Arts Careers – Attitudes towards Arts Entrepreneurship as a Core Component of Collegiate Arts Training,” Arts Enterprise, Fall 2009, accessed August 1, 2015, http://www.music.org/pdf/summit/2010plenary_2.pdf.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

¹⁸⁷ Ibid.

¹⁸⁸ Ibid.

potential arts jobs.”¹⁸⁹ When asked about career expectations “nearly 100% [of students] wanted performance to comprise the majority of their professional activities.”¹⁹⁰ Thirty-four percent of students wanted “to work as an artist who is paid primarily to perform/create” and 36.6% wanted to work in academia.¹⁹¹ Most professionals had more than one job—32% taught at the collegiate level, 20% had multiple jobs (including non-arts jobs), and 18% were freelance artists.¹⁹² None of the professionals surveyed had “an exclusively performance-driven career.”¹⁹³

Both students and professionals expressed concern about the future and lack of preparation for their music careers.¹⁹⁴ One participant wrote: “[I worry] that I won't be prepared for real-life as a working musician outside of the school environment, that I will have to give up my artistic pursuits in order to make a living for myself, and that all of the time I spent preparing to be a performer was not time well spent after all.”¹⁹⁵

Students were asked about current entrepreneurship efforts at their institution.¹⁹⁶ Regarding Entrepreneurship courses 53.7% ($n = 79$) said they did not know if they were offered.¹⁹⁷ Only 35.4% ($n = 52$) answered positively.¹⁹⁸ When asked about student-centered efforts of entrepreneurship the responses were similar.¹⁹⁹ Only 37.4% ($n = 55$) knew of student clubs on campus, and 49.7% ($n = 73$) did not know.²⁰⁰ These results showed a great “lack of awareness/participation in existing arts entrepreneurship offerings.”²⁰¹

In conclusion most saw the value in arts entrepreneurship and there was an interest for its

¹⁸⁹ College Music Society, “Fostering Sustainable Arts Careers.”

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Ibid.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

¹⁹⁸ Ibid.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ Ibid.

integration into arts curricula.²⁰² However, student awareness was lacking whether efforts were already available at their institution.²⁰³ In addition, students' perceptions of the realities of their career path were unfortunately "misaligned."²⁰⁴ Finally, both students and professionals agree for a significant change in "collegiate arts training."²⁰⁵

The Strategic National Arts Alumni Project

The Strategic National Arts Alumni Project (SNAAP)²⁰⁶ report provides an arts narrative of recent graduates (graduated up to five years) and non-recent graduates (graduated more than five years). The main goal of SNAAP is to "inform curricular design and the career preparation of...students, and secondarily to provide data for research."²⁰⁷ Potential respondents are recruited from over 150 participating institutions comprised of "comprehensive colleges and universities, liberal arts colleges, and special-focus arts institutions."²⁰⁸ From the 2011, 2012, and 2013 surveys a total of 92,000 alumni participated.²⁰⁹ Of the 92,000 participants 20% were recent graduates and 80% of were non-recent graduates.²¹⁰

SNAAP's 2014 annual report states that 80% of recent graduate-level graduates said their institutions helped them acquire artistic technique skills.²¹¹ Seventy percent of respondents noted that both persuasive speaking, and networking and relationship building skills were acquired during their graduate studies.²¹² Only 30% said entrepreneurship skills, and 25% of respondents acquired financial and business management skills.²¹³ Recent and non-recent graduates both

²⁰² College Music Society, "Fostering Sustainable Arts Careers."

²⁰³ Ibid.

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Strategic National Arts Alumni Project, accessed September 1, 2014, <http://snaap.indiana.edu>.

²⁰⁷ Dempster, "Some Immodest Proposals," 10.

²⁰⁸ Strategic National Arts Alumni Project, Annual Report 2014.

²⁰⁹ Ibid.

²¹⁰ Ibid.

²¹¹ Ibid.

²¹² Ibid.

²¹³ Ibid.

stated that career development and “professional training programs would have been beneficial to their [arts] careers.”²¹⁴

SNAAP also reports that of recent graduates who pursued professional arts careers, 56% could not find work as an artist, and 46% decided to leave the arts field entirely for a more stable and better paying non-arts job.²¹⁵ The top three professions of music performance alumni are musicians, private studio teachers, and educators.²¹⁶ Overall the top four reasons for no longer pursuing an arts career was due to: better paying jobs outside of the arts (49%), not enough available jobs in the arts (56%), a loss of interest (27%), and too much debt (39%).²¹⁷

Unfortunately, the amount of student debt has tripled in recent years due to student loans and this factor has a significant effect on career and educational decisions.²¹⁸ From these results SNAAP research collaborator Jennifer Lena offers this harsh statement: “Before matriculating students declare a major, they should consider employment and wage data for the various fields of study. After these students estimate how long it will take them to pay back a student loan, the rational ones among them won’t choose to pursue an arts degree.”²¹⁹

Steady improvements in arts education practices are also demonstrated through SNAAP results, as graduates are reacting to concerted efforts to reform curricula.²²⁰ In comparing more recent graduate responses with prior graduates, project management, business, financial, and entrepreneurial skills have slightly increased.²²¹ For example, there is a six percent difference between recent graduates (30%) and prior graduates (24%) who were taught entrepreneurial skills.²²² Recent graduates have already participated in more quality internship experiences, which

²¹⁴ Strategic National Arts Alumni Project, Annual Report 2014.

²¹⁵ Ibid.

²¹⁶ Ibid.

²¹⁷ Strategic National Arts Alumni Project, “Making it Work: The Education and Employment of Recent Arts Graduates,” Annual Report 2014, accessed November 1, 2014, http://snaap.indiana.edu/pdf/2014/SNAAP_AR_2014.pdf

²¹⁸ Ibid.

²¹⁹ Strategic National Arts Alumni Project, “Making it Work.”

²²⁰ Strategic National Arts Alumni Project, Annual Report 2014.

²²¹ Ibid.

²²² Ibid.

have helped prepare them for permanent positions upon graduation.²²³ One respondent wrote, “The things I learned in the internships I took part in as part of my study play a major part in my current work.”²²⁴ Steven Tepper, SNAAP research director, draws the following conclusion from the results, “Graduates want their artistic work and ideas to matter in the world. We need to continue shaping our institutions to match our training with the ideals and aspirations of our socially engaged students.”²²⁵

The above surveys and reports represent current thoughts, trends, and practices in the performing arts and higher education. They also highlight the need for arts entrepreneurship integration in curricula. The results show a growing acceptance and interest in arts entrepreneurship training. Also demonstrated by arts nonprofits are strategic steps for financial stability and new initiatives for audience development. New research in the next chapter helps reaffirm discussed issues above and reveal additional information specific to graduate performance students.

²²³ Strategic National Arts Alumni Project, Annual Report 2014.

²²⁴ Ibid.

²²⁵ Ibid.

Chapter III: Research

BUSINESS AND ENTREPRENEURIAL NEEDS OF PERFORMING ARTISTS

Introduction

I conducted research for the future benefit of my course design for graduate music performance students. Available literature, previous surveys and reports discussed in the previous chapter provide a wealth of information on the business and entrepreneurial needs of performing artists and challenges of arts nonprofits.²²⁶ The aim of this current study was to offer: (1) additional insight on graduate performance students' career perceptions and expectations, (2) career realities of professional artists, (3) recent entrepreneurship training offerings, (4) arts organizations' working relations with performing artists, and (5) specific accounting and finance knowledge and skills needed for performing artists.

Both quantitative and qualitative data were necessary for the purposes of this study. Quantitative research in the form of an online survey determined any correlations among subject groups directly affected by the current performing arts challenges.²²⁷ With the survey, data was collected from performing artists non-students, graduate performance students, professors or administrators of a music program, college, or conservatory, and arts administrators of a performing arts organization or group. Qualitative research through interviews explored relevant issues in the performing arts and informed course design decisions.²²⁸ Participants interviewed included accounting and finance experts, arts administrators of a performing arts organization or group, and an administrator of an entrepreneurship program or center.

²²⁶ Nonprofit Finance Fund, "Arts & Culture," 2014 State of the Nonprofit Sector; College Music Society, "Fostering Sustainable Arts Careers"; College Music Society, "2009 Survey of Music Faculty Attitudes"; Strategic National Arts Alumni Project, "Making it Work."

²²⁷ John W. Creswell, and Vicki L. Plano Clark, *Designing and Conducting Mixed Methods Research*, 2nd ed. (Los Angeles: SAGE Publications, 2011), 151-52.

²²⁸ Ibid.

SURVEY

Methodology

Participants

The purpose of this online survey was to determine business and entrepreneurial needs of performing artists. Subjects were chosen and recruited via email, student organizations, and social and professional networking sites including LinkedIn and Facebook. Additional subjects were recruited through a professional association, The College Music Society (CMS). From the CMS database, 3,692 sample subjects from the following academic specializations were recruited via email: performance instruction, administration, and conductors and directors of performance organizations. In total approximately 3,979 subjects were recruited. The survey was anonymous, as respondents' personal identification had no bearing on the questions or results.

Data from the performing artist non-student group ($n = 53$) provides a current and actual representation of performance careers. Performing artists were asked about entrepreneurship training at their last institution, current work characteristics, and future career and income expectations. Information from the graduate performance student group assessed students' perceptions and expectations of their future careers in performance, and presents significant feedback regarding their current degree program. Graduate performance students ($n = 25$) were asked about business and entrepreneurship offerings at their current institution, their future career plans and expectations, and steps they have made towards their performance career. The professor and administrator of music programs, colleges, or conservatories group ($n = 62$) conveys how programs, colleges, and conservatories are addressing certain skills and abilities, and incorporating music business and entrepreneurship into their degree programs. Professors or administrators were queried on their opinion of arts entrepreneurship training, and current business and entrepreneurship offerings at their institution. Data taken from the category, arts administrator of a performing arts organization or group ($n = 11$), provides any pertinent revenue, hiring, or programming issues for future performing artists and arts administrators. Arts

administrators were asked about general organizational characteristics, programming choices, and challenges.

Table 3.1 illustrates the overall representation of the four groups. The majority of the respondents were from the professor and administrator (62%) and performing artist (35%) groups. Of the 150 total respondents, 16% ($n = 24$) came from the graduate performance student group and seven percent ($n = 11$) were in the arts administrator group.

Table 3.1. Status Classification

Answer	Response	%
Graduate performance student	24	16%
Performing artist (non-student)	53	35%
Professor or administrator of a music program, college, or conservatory	62	41%
Arts administrator of a performing arts organization or group	11	7%
Total	150	100%

Survey Procedure

Data was gathered using the *Qualtrics* survey tool. Questions from the 2013 SNAAP Questionnaire and The Urban Institute’s 2002 Capacity of Performing Arts Presenting Organizations survey served as guides for both the survey questionnaire and interview questions.²²⁹ As previously stated, the SNAAP Questionnaire surveys arts degrees graduates to help “inform curricular design.”²³⁰ Questions designed as a result of this survey were inspired by the following topics: education, institution satisfaction, current work, facts and figures, and arts engagement.²³¹ The 2002 Capacity of Performing Arts Presenting Organizations survey was conducted for “future planning” purposes for the Leadership Presenting Organizations program

²²⁹ Strategic National Arts Alumni Project, “2013 SNAAP Questionnaire,” accessed September 1, 2014, <http://snaap.iub.edu/pdf/2013/SNAAP%202013%20Distribution%20Survey.pdf>; Mark A. Hager and Thomas H. Pollak, “The Capacity of Performing Arts Presenting Organizations,” Center on Nonprofits and Philanthropy, The Urban Institute, April 2002, accessed September 1, 2014, <http://www.urban.org/sites/default/files/alfresco/publication-pdfs/410604-The-Capacity-of-Performing-Arts-Presenting-Organizations.PDF>.

²³⁰ Dempster, “Some Immodest Proposals,” 10.

²³¹ Strategic National Arts Alumni Project, “2013 SNAAP Questionnaire.”

and Association of Performing Arts Presenters.²³² Questions developed from this survey came from the following topics: the scope of programs and activities, sustainability and financial stability, and audience development.²³³

The survey questionnaire is geared towards four distinct human subjects groups based on their role and career phase in the performing arts: performing artist non-student, graduate performance student, professor or administrator of a music program, college, or conservatory, and arts administrator of a performing arts organization or group. The purpose of the performing artist non-student group was to establish: (1) skills or abilities necessary for their profession, (2) current performance schedule trends of the profession, (3) income generated from performance jobs, (4) any attempts to start an arts organization, (5) current performance career challenges, and (6) whether business and entrepreneurship were integrated or included in their last degree programs. From the graduate performance student, the aim was to ascertain: (1) what skills or abilities are necessary for their chosen profession, (2) career and income expectations, (3) any plans to start an arts organization, (4) any actions already taken towards their performance goals, and (5) how business and entrepreneurship are integrated or included in their degree programs. The intent of the professor and administrator of music programs, colleges, or conservatories group was to assess: (1) what skills or abilities are offered in their performance degree programs, (2) what skills or abilities are necessary for a performance career, (3) any business or entrepreneurship courses offered at their program, college, or conservatory, and (4) what more music programs, colleges, or conservatories can do to prepare students for performance careers. The benefit for the future arts administrator and the performing artist was to understand: (1) current programming factors, (2) financial challenges, (3) current hiring procedures, and (4) any foreseeable changes in the operational structure of organizations or groups.

²³² Hager and Pollak, "The Capacity of Performing Arts Presenting Organizations."

²³³ Ibid.

The majority of the questionnaire consists of close-ended questions with key open-ended questions. Open-ended questions, which were analyzed and interpreted categorically, provide additional qualitative data necessary for the course content design.²³⁴ They also allow participants the freedom to expound upon their thoughts and or give additional information not included on the questionnaire.²³⁵ The performing artists non-student and graduate performance student groups had 22 questions each, four of which were open-ended. The professor or administrator of a music program, college, or conservatory group had six close-ended questions and two open-ended questions. Arts administrators of a performing arts organization or group were asked 10 questions, none of which were open-ended.

Representatives of the aforementioned subject groups took part in a pilot test for the survey. Feedback from the pilot test provided vital recommendations regarding its wording, sequence, design, and overall usability. For instance, one test subject from the graduate performance student group recommended adjusting a design element in the “ratings” questions to ensure the line of questioning was clear and understood. As a result the design was changed for all “ratings” questions in the questionnaire. Another test subject from the professor or administrator group suggested the inclusion of open-ended questions about existing entrepreneurship training courses. This change was also implemented and improved the quality of the survey results. A copy of the survey questionnaire and a selection of survey responses are available in Appendices A and B.

Findings and Analysis

Performing Artist Non-Student

Concerning subject group characteristics, 35% ($n = 18$) of the performing artists surveyed graduated from their last degree program more than fifteen years ago, and 31% ($n = 16$)

²³⁴ Bill Gillham, *Research Interviewing: The Range of Techniques* (Berkshire, England: McGraw-Hill Professional, 2005), 134-47.

²³⁵ Louis M. Rea and Richard A. Parker, *Designing and Conducting Survey Research: A Comprehensive Guide*, 3rd ed. (San Francisco, CA: Jossey-Bass, 2005), 263.

graduated five to ten years ago. Within the performing artist group the majority ($n = 32$) were last enrolled in a masters degree program and a small number were last enrolled in a doctoral program ($n = 6$). Out of the 48 that responded 35 of the performing artist group had enrolled in performance-focused programs.

Based on previous literature and the results of the Fostering Sustainable Arts Careers study the majority of the responses from the performing artist group were expected. When asked (on a scale of one to five) to rank required skills necessary for their profession, the majority of the performing artist group (85.1%) noted artistic technique as the main skill required (Table 3.2). Entrepreneurship (31.9%) and teaching (29.8%) were both considered the second most important skills after artistic technique. Financial skills (36.2%) was rated the third most important. These results align with the assertions of Millar, Harding, and Beckman that artists require skills other than artistic technique to accomplish performance-focused careers.²³⁶ Studies still support the prevalence of “teaching” artists so it was anticipated that teaching would be considered a top skill.²³⁷

Table 3.2. Performing artist, Skills ranking for Profession

Answer	1	2	3	4	5	Responses
Artistic technique	40	4	1	2	0	47
Teaching skills	2	14	12	7	12	47
Leadership skills	2	11	11	10	13	47
Entrepreneurial skills	3	15	6	17	6	47
Financial skills	0	3	17	11	16	47
Total	47	47	47	47	47	

1 = most important skill and 5 = least important skill

Performing artists were asked about the relevancy of training from their last degree program. When it comes to their profession 48% ($n = 24$) said the training was “very relevant,” 36% ($n = 18$) said “relevant,” and 16% ($n = 8$) said “somewhat relevant.” However, 80% ($n = 40$)

²³⁶ Millar, “The Future of Music Careers”; Harding, “Why Music Entrepreneurship,” 19; Beckman, “Entrepreneurship Curriculum for Music Students.”

²³⁷ College Music Society, “Fostering Sustainable Arts Careers”; Strategic National Arts Alumni Project, Annual Report 2014.

stated that their institution could have had more to help them prepare for their music career. Of the 78% ($n = 38$) that provided additional information, 49% (19 out of 38 people) would have liked business or entrepreneurial courses and 38% (15 out of 38 people) would have appreciated marketing classes. One respondent wrote, “It would have been helpful to have required courses about managing and marketing ourselves as professional musicians in the real world.”²³⁸ This response echoes Beeching and Pinnock’s intentions to provide training that represents and prepares students for the “real world.”²³⁹ In the same vein, a performing artist replied, “Music is constantly changing and I would have liked to have seen more offerings on the business side of music, in particular on promotion, recording, concert presentation, working with the media, etc.”²⁴⁰ In addition, a participant wrote that they would have appreciated more training about “thinking outside the box...[, and creating] opportunity and broaden[ing] an often strict view of ‘success’ in the field.”²⁴¹ This thought readily supports the innovative and creative concepts of entrepreneurship.²⁴²

Performing artists were asked what types of jobs they currently hold (Table 3.3). The questionnaire allowed them to indicate more than one position, if applicable, and whether each position was in a full-time or a part-time capacity. Results show that 58% ($n = 30$) reported to working short-term gigs, 42% ($n = 21$) had part-time performance jobs, and 40% ($n = 21$) had full-time performance jobs. The results align with the Fostering Sustainable Arts Careers study and Mark Clague’s portfolio careers assertion that performing artists are making careers by “linking a number of income streams.”²⁴³

²³⁸ See Appendix B: A Selection of Survey Responses.

²³⁹ Beeching, “Entrepreneurship and Career Services,” 140; Pinnock, “Can Too Many Know Too Much? 44.

²⁴⁰ See Appendix B: A Selection of Survey Responses.

²⁴¹ Ibid.

²⁴² Beckman, “Entrepreneurship Curriculum for Music Students”; Beeching, “Entrepreneurship and Career Services,” 146; Harding, “Why Music Entrepreneurship,” 19.

²⁴³ College Music Society, “Fostering Sustainable Arts Careers”; Clague, “Real-World Musicology,” 168.

Table 3.3. Performing artist, Current Job Types and Status

Answer	Response	%
Full-time performance job	21	40%
Full-time non-performance job	7	13%
Full-time non-music job	3	6%
Part-time performance job	22	42%
Part-time non-performance job	13	25%
Part-time non-music job	6	12%
Short-term gigs	30	58%
I don't have a job at this time	3	6%
Total	105	100%

In response to what best described their current performance schedules 37% ($n = 19$) said that they performed more than nine months out of the year, while 33% ($n = 17$) held annual contract positions with an orchestra or opera company (Table 3.4). The mature demographic represented gives a more accurate picture of established performance careers and strengthens the validity of these results.

Table 3.4. Performing artist, Performance Schedule

Answer	Response	%
I have an annual orchestra/opera contract	17	33%
I have a seasonal orchestra/opera contract	8	16%
I perform less than 3 months out of the year	7	14%
I perform 3 to 6 months out of the year	3	6%
I perform 6 to 9 months out of the year	3	6%
I perform more than 9 months out of the year	19	37%
I only perform on weekends	5	10%
Other:	11	22%
Total	73	100%

Performing artists were asked about their 2013 individual annual income (Table 3.5). Of the respondents 23% ($n = 12$) made “between \$10,000 and \$30,000” and 21% ($n = 11$) earned “between \$30,000 and \$60,000.” Only 17% ($n = 9$) made “between \$60,000 and \$90,000.” From these figures 45% ($n = 23$) of participants attributed “81%-100%” of their annual income to their

work as a performing artist, while 27% ($n = 14$) attributed “less than 20%” to performing arts jobs. The income narratives above further agree with the increase of portfolio careers.²⁴⁴

Table 3.5. Performing artist, Annual Income

Answer	Response	%
Under \$10,000	6	12%
between \$10,000 and \$30,000	12	23%
between \$30,000 and \$60,000	11	21%
between \$60,000 and \$90,000	9	17%
between \$90,000 and \$150,000	8	15%
\$150,000 and over	2	4%
I prefer not to respond	4	8%
Total	52	100%

Graduate Performance Student

Regarding group characteristics, 64% ($n = 14$) were in doctoral programs, 27% ($n = 6$) were in a masters program, and 9% ($n = 2$) indicated they were working towards a professional diploma. Data below suggests and mirrors interesting information about the graduate performance student group’s perceived career and financial expectations compared to the career and financial realities of the performing artist non-student group.

When asked in what capacity artistic, teaching, leadership, entrepreneurial, and financial skills were offered for their degree program, graduate performance students chose only artistic technique (83.3%) and teaching skills (54.1%) as required coursework. As reflected in Table 3.6, 78% ($n = 18$) of respondents said that entrepreneurial skills were offered through workshops and special events. Leadership (56.5%) and financial (56.5%) skills also rated high for workshop and special event offerings. That additional categories—leadership, entrepreneurship, and financial skills—were not listed in the “required” column supports the need for an improved curricula and a more integrated approach of arts entrepreneurship training as noted earlier by Gary Beckman.²⁴⁵

²⁴⁴ Clague, “Real-World Musicology,” 168.

²⁴⁵ Beckman, “Entrepreneurship Curriculum for Music Students.”

Table 3.6. Graduate student, Skills and Abilities offered at Degree Program

Answer	Offered as required course work for my degree program	Offered through course electives	Offered through workshops and special events	Not offered	Response
Artistic technique	20	2	3	1	26
Teaching skills	13	9	1	2	25
Leadership skills	0	3	13	7	23
Entrepreneurial skills	0	2	18	3	23
Financial skills	0	2	13	8	23

Graduate performance students were asked to rank (on a five-point scale) which skills were needed for their profession. Of the responses 73.9% ranked artistic technique as the main skill required for their profession (Table 3.7). For teaching 39.1% of respondents ranked it as the second most important skill. Entrepreneurship was also ranked the second most important skill by 31.8% of respondents. These results mirror those of the performing artist group when asked a similar question (Table 3.2). It is interesting to note that 47.8% of students ranked leadership skills as the least important skill on the five-point scale. Leadership skills are essential for professional artists—especially when centered around entrepreneurial endeavors. Gustafson and Beeching both reaffirm the importance of leadership skills and the positive impact of this type of training.²⁴⁶ By providing “career-related or entrepreneurial projects,” students are empowered to become “self-learners” which allows them to take ownership early on in their careers.²⁴⁷

Table 3.7. Graduate student, Skills Ranking for Profession

Answer	1	2	3	4	5	Responses
Artistic technique	18	4	2	0	0	24
Teaching skills	2	9	7	4	2	24
Leadership skills	1	1	6	5	11	24
Entrepreneurial skills	2	8	7	5	1	23
Financial skills	0	1	6	8	9	24
Total	23	23	28	22	23	

1 = most important skill and 5 = least important skill

²⁴⁶ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 74; Beeching, “Entrepreneurship and Career Services,” 140-46.

²⁴⁷ Beeching, “Entrepreneurship and Career Services,” 146; Pinnock, “Can Too Many Know Too Much?” 46-47.

Table 3.8 reflects what type of job(s) they expected to hold upon graduation. With this question students could indicate more than one position and position type (full-time or a part-time). Of the respondents 52% ($n = 13$) expected to hold a part-time performance position, and 48% ($n = 12$) expected to have short-term gigs. Only 28% ($n = 7$) of the graduate students foresaw themselves holding a full-time job, neither performance nor non-performance related. It is interesting that students expected to have mostly “short-term gigs” and “part-time performance jobs” upon graduation. The results could imply a concern of the students that full-time jobs are difficult to obtain.

Table 3.8. Graduate student, Expect Job Types and Status upon Graduation

Answer	Response	%
Full-time performance job	7	28%
Full-time non-performance job	7	28%
Full-time non-music job	1	4%
Part-time performance job	13	52%
Part-time non-performance job	9	36%
Part-time non-music job	8	32%
Short-term gigs	12	48%
I don't expect to work after I graduate	2	8%
Total	59	100%

Students were also asked about expected pay upon graduation. When they graduate, 38% ($n = 9$) of the respondents expected to earn “between \$10,000 and \$30,000” and another 38% ($n = 9$) expected to earn “between \$30,000 and \$60,000” annually (Table 3.9). It is concerning that students indicated a similar expected annual income as the majority of the performing artist group that graduated over five to ten years ago. Yet student results also showed a low percentage of full-time job expectations including performance and non-performance jobs (Table 3.8).

Table 3.9. Graduate student, Expected pay upon Graduation

Answer	Response	%
Under \$10,000	4	17%
Between \$10,000 and \$30,000	9	38%
Between \$30,000 and \$60,000	9	38%
Between \$60,000 and \$90,000	2	8%
Between \$90,000 and \$150,000	0	0%
\$150,000 and over	0	0%
Total	24	100%

When asked what kinds of jobs they expected to have in ten years, 95% said teaching and 82% of the surveyed chose performing. Only 36% ($n = 8$) foresaw themselves holding a music-related, non-performance position. In ten years, 50% ($n = 11$) of students surveyed expected to earn “between \$60,000 and \$90,000” annually as a performing artist and 23% ($n = 5$) anticipated earning “between \$30,000 and \$90,000.” As noted in Table 3.5, only 17% ($n = 9$) of the performing artist non-student group made “between \$60,000 and \$90,000.” These ten year expectations suggests that there is a misconception issue with students as was previously implied by findings and opinions from the reviewed literature and the Fostering Sustainable Arts Careers study.²⁴⁸ From this I conclude that students need to better understand the financial realities of their professional aspirations. As Pinnock states, students need “real-life” expectations, and at the same time see the value of entrepreneurial endeavors and the many possibilities available to them.²⁴⁹

As discussed in the Introduction and reviewed literature, digital technology and the Internet can help students take ownership of their careers through the new methods of music creation, distribution, marketing, and consumption.²⁵⁰ When asked if they have a performance-focused social media or web presence, only half (52%) responded positively. Of those that answered yes, 71% ($n = 10$) had a website, 57% ($n = 8$) had a YouTube page, and 50% ($n = 7$)

²⁴⁸ College Music Society, “Fostering Sustainable Arts Careers.”

²⁴⁹ Pinnock, “Can Too Many Know Too Much?”

²⁵⁰ Baskerville and Baskerville, *Music Business Handbook*, 17, 410-13; Millar, “The Future of Music Careers.”

said they had a LinkedIn page. It is surprising that only 47% ($n = 6$) had a Facebook artist page. Facebook would seem to be a natural “first step” since most students probably already have a personal Facebook account.

Students were asked what they believed would be their greatest challenge to be a successful performing artist. Of the 21 that responded, 48% ($n = 10$) said sustaining a performance career and 24% ($n = 5$) said new challenges and increased competition. One respondent wrote, “The change of the artistic community in the world as a whole is going to make it difficult for performing artists. With opera companies closing left and right, it makes you wonder how anyone is going to be able to make a living solely from performing.” Another participant stated, “The greatest challenge will be adapting to changes in the musical, artistic, and technological (media) environment. Classical artists can no longer isolate themselves from other genres and diverse audiences.” Other concerns include lack of necessary skills (19%), having the motivation to continue (14%), and financial stability (14%). Concerning entrepreneurship skills, a student wrote, “My greatest challenge will be trying to be my own publicist, manager, and assistant until I can afford my own. I don't feel that I possess an entrepreneurial spirit and that's not something that I can say I was necessarily ‘taught.’ It's challenging enough to just be a graduate student.” These sobering responses not only mirror assertions in the Introduction and reviewed literature, they also speak to the heart of this project and its main goal—to train and empower students so they can have thriving and sustainable careers as performing artists.²⁵¹

Professor and Administrator of Music Programs, Colleges, or Conservatories

The professor and administrator group described their work unit as the following: department ($n = 26$), program ($n = 3$), school ($n = 20$), and conservatory ($n = 8$). Concerning degree programs, 80% ($n = 43$) of respondents' institutions offered the following bachelors degrees (BA, BM, and BME), and 57% ($n = 31$) offered the following masters' degrees (MM and

²⁵¹ Cutler, *The Savvy Musician*, 10-14; Dempster, “Some Immodest Proposals,” 3-6, 9-10; Shah, “An Overnight Success,” 53-54; Timmons, *The Musician's Journey*, 7.

MMus). Thirty-seven percent of respondents' institutions each offered the Bachelor of Science degree ($n = 20$) and Artist/professional diplomas ($n = 20$). Thirty percent offered PhD's ($n = 16$), and 26% ($n = 14$) offered other doctoral degrees (DM and DMA).

Professors and administrators were asked in what capacity were skills and abilities offered for their music degree programs. Table 3.10 aligns with the graduate performance student group, and shows that mostly artistic technique (78.6%) and teaching skills (57.1%) were required. Also similar to the graduate student group, the remaining—leadership (59%), financial (54.3%), and entrepreneurial (38.6%)—consisted of the majority of skills and abilities “not offered.” Despite the lack of required courses, it is encouraging that most (leadership, entrepreneurial, and financial) were offered through electives, workshops, and special events. This supports literature and studies that there is a growing interest, and alike the purpose of this course design, institutions are starting small.²⁵²

Table 3.10. Professor and Administrator, Skills and Abilities offered at Degree Program

Question	Offered as required coursework for performance degree programs	Offered through course electives	Offered through workshops and special events	Not offered	Response
Artistic technique	44	0	7	5	56
Teaching skills	32	15	2	7	56
Leadership skills	6	14	17	20	57
Entrepreneurial skills	7	13	15	22	57
Financial skills	3	12	11	31	57

On a scale of one to five, professors and administrators were asked how important it is for students to learn the skills listed in Table 3.11. Of the 52 respondents, 80.7% ($n = 42$) ranked artistic technique as the most important, and 65.3% ($n = 34$) ranked teaching as the second. Respondents also ranked leadership (44.2%) as the third and entrepreneurship (42.3%) as the fourth most important skill. Like the responses from the performing artist and graduate

²⁵² College Music Society, “Fostering Sustainable Arts Careers”; College Music Society, “2009 Survey of Music Faculty Attitudes”; College Music Society, “2010 CMS Summit Handbook.”

performance student groups, professors and administrators ranked finance (40%) the least important skill. These are similar to the findings of the 2009 Music Faculty Attitudes Towards Entrepreneurship Education survey. In the survey 35 out of 89 faculty believed their financial skills were “somewhat weak.”²⁵³

Table 3.11. Professor and Administrator, Important Skills for Students to Learn

Answer	1	2	3	4	5	Responses
Artistic technique	42	6	2	1	1	52
Teaching skills	4	34	3	6	5	52
Leadership skills	2	2	15	10	23	52
Entrepreneurial skills	3	7	22	18	2	52
Financial skills	1	3	10	17	21	52
Total	52	52	52	52	52	

1 = most important skill and 5 = least important skill

Professors and administrators were asked if there was anything more their institution could do to help prepare students for a performance career in music. Seventy-four percent of respondents ($n = 23$) answered positively and of those respondents 68% ($n = 42$) elected to explain further. Fifty-five percent ($n = 23$) said that business and entrepreneurship courses should be required or offered in a workshop format, and 24% ($n = 10$) said they needed more career development services. One respondent noted, “My institution does a wonderful job training music educators but it does much less in training students for the ‘real world’ of music performance, or other music-based careers.”²⁵⁴ Another wrote that they needed “a more integrated approach to career development and music entrepreneurship within curriculum and departmental activity.”²⁵⁵ Other course offerings in which professors and administrators expressed an interest included accounting and finance (36%), and marketing and advertising (26%). One respondent wrote, “It would be wonderful to have more master classes, workshops, and courses related to finances/music business, marketing, arts administration, or mentoring by alumni in related

²⁵³ College Music Society, “2009 Survey of Music Faculty Attitudes.”

²⁵⁴ See Appendix B: A Selection of Survey Responses.

²⁵⁵ Ibid.

fields.”²⁵⁶ Regarding finance, a participant wanted to see more “taxes, money management, [and] bookkeeping for artists” training at their institution.²⁵⁷ Overall the answers to the open-ended questions demonstrate that educators/administrators appreciate the need for more courses and value this skill training inclusion. These findings are reaffirmed by the 2009 Survey and College Music Society’s many efforts in promoting and providing recommendations on entrepreneurship integration into music curricula.²⁵⁸

Arts Administrator of a Performing Arts Organization or Group

The arts administrator of a performing arts organization or group category represented four arts organization types: performing arts group ($n = 4$), symphony orchestra ($n = 2$), chamber orchestra ($n = 1$), and opera house ($n = 1$). Regarding current budget characteristics, 50% ($n = 4$) had a budget of “up to \$100,000,” 38% ($n = 3$) had “\$100,000 to \$500,00,” and 13% ($n = 1$) had “more than \$2,000,000” in their current budget. Despite the small number of responses in this category ($n = 11$), it is important to discuss a few worthy notes of interest and compare these results with applicable literature and the Nonprofit Finance Fund findings.²⁵⁹

On a scale of one to four (where 1=most significant challenge to 4=least significant challenge), arts administrators were asked to rank factors that might prove challenging for their organization’s success (Table 3.12). Programming (28.7%) and fundraising initiatives (28.7%) were equally ranked “the most significant challenge” by respondents. Audience development (50%) was ranked the second most significant challenge and board leadership (50%) was ranked third by respondents. These results align with the necessary restructuring and programming initiatives of arts organizations discussed in the Introduction (e.g., Philadelphia Orchestra, Opera

²⁵⁶ See Appendix B: A Selection of Survey Responses.

²⁵⁷ Ibid.

²⁵⁸ College Music Society, “2009 Survey of Music Faculty Attitudes”; College Music Society, “2010 CMS Summit Handbook.”

²⁵⁹ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

Grand Rapids, and Indianapolis Opera).²⁶⁰ They also mirror arts organizations represented in the Nonprofit Finance Fund report that expressed financial concerns and planned “new strategies to build and engage with their audiences.”²⁶¹

Table 3.12. Arts Administrator, Challenges for Organization’s Success

Answer	1	2	3	4	Responses
Audience Development	2	4	2	0	8
Board Leadership	1	1	4	2	8
Fundraising Initiatives	2	0	1	4	7
Programming	2	2	2	1	7
Total	7	7	9	7	

1 = most significant challenge and 4 = least significant challenge

On a scale of one to five, respondents were asked about their top five booking considerations for artists (Table 3.13). The majority of the arts administrators (100%) ranked “personal experience” as the top consideration and 71% ranked “references from colleagues” as the second most consideration. Obviously having a positive personal and working experience with artists speaks volumes. Additional findings on this subject will be revealed through the interview research below.

Table 3.13. Arts Administrator, Booking Considerations

Answer	1	2	3	4	5	Responses
Critical reviews	0	0	1	4	2	7
Personal experience	7	0	0	0	0	7
Recommendations from booking agents	0	0	1	1	5	7
References from colleagues	0	5	2	0	0	7
Reputation of the artist	0	2	3	2	0	7
Total	7	7	7	7	7	

1 = most considered and 5 = least considered

Arts administrators were asked if their budgets had generally increased or decreased in the last five years. Seventy-eight ($n = 7$) percent of respondents noted budgets had increased, and

²⁶⁰ Harlow, “The Road to Results: Effective Practices for Building Arts Audiences”; Wakin, “Philadelphia Orchestra offers Plan to Cut Debt”; Chen, “A Smaller, Reinvigorated Opera is Born in Indy”; Kaczmarczyk, “Opera Grand Rapids Undergoes Dramatic Changes.”

²⁶¹ Ibid.

43% ($n = 3$) of those surveyed attributed the increase to fundraising initiatives. Only 22% ($n = 2$) of the respondents' budgets stayed the same. As the Nonprofit Finance Fund suggests, fundraising initiatives are key in helping arts organizations expand programming and run overall operations.²⁶²

Limitations

Recruitment, sampling strategies, and survey design choices could have restricted the outcome of the results. One of the limitations of this survey was the low response rate. Of the 3,979 subjects recruited to participate in the survey, only 197 started the survey and only 150 completed it. Having a longer survey activation period and additional follow-up communications might have increased the response rate. Given the correlative nature of the survey, a more even representation among the four categories would have strengthened findings and analysis.

It is generally advised to use open-ended questions “sparingly” because they are more time-consuming, can have a “higher refusal rate,” and a “higher variability of answers.”²⁶³ However it would have been advantageous to include additional follow-up open-ended questions (Table 3.6).²⁶⁴ In hindsight, follow-up questions would have assessed participants' pleasure or displeasure in their performance schedule or working multiple jobs (Table 3.9). Follow-up questions asking for a specific job type (e.g., teaching, arts administration, development, or finance) would have provided valuable qualitative data.²⁶⁵

Conclusions

Comparing performing artists' feedback with students strengthens the need to readjust students' career perceptions and expectations. Previous studies and reviewed literature also

²⁶² Harlow, “The Road to Results: Effective Practices for Building Arts Audiences”; Wakin, “Philadelphia Orchestra offers Plan to Cut Debt”; Chen, “A Smaller, Reinvigorated Opera is Born in Indy”; Kaczmarczyk, “Opera Grand Rapids Undergoes Dramatic Changes.”

²⁶³ Rea and Parker, *Designing and Conducting*, 45-46; Giuseppe Iarossi, *The Power of Survey Design: A User's Guide for Managing Surveys, Interpreting Results, and Influencing Respondents* (Washington, DC: The World Bank, 2006), 71-74.

²⁶⁴ Rea and Parker, *Designing and Conducting*, 45-46.

²⁶⁵ College Music Society, “Fostering Sustainable Arts Careers.”

verified students' misconceptions about their professional careers in music.²⁶⁶ They also need to be shown the value of entrepreneurship training. Other than understanding an entrepreneurial mindset, students need to learn leadership and financial skills to accomplish and realize their goals. Some music professors and arts administrators also need to understand the value of entrepreneurship. Most importantly reviewed literature and research stresses the need for faculty to have the necessary tools to successfully approach this training.²⁶⁷ Research findings support the need for business and entrepreneurship training of music students. The overall consensus from students, faculty, and professional artists call for this vital training at the collegiate level.

INTERVIEWS

Methodology

Participants

Interview questions were developed for the following key respondent groups: accounting and finance expert ($n = 2$), arts administrator of a performing arts organization or group ($n = 3$), and administrator of an entrepreneurship program or center ($n = 1$).²⁶⁸ Accounting and finance experts were asked about tax advice and finance skills needed for sole proprietors and small business owners. Arts administrators of a performing arts organization or group were asked about hiring practices and working relationships with artists. The administrator of an entrepreneurship program or center was queried on specific entrepreneurship efforts, and response and support of faculty, administration, and students.

Through purposive selection, an intentional recruitment method of participants by the researcher, subjects were chosen based on their expertise and credentials.²⁶⁹ It was imperative that

²⁶⁶ College Music Society, "Fostering Sustainable Arts Careers"; Pinnock, "Can Too Many Know Too Much"; Harding, "Why Music Entrepreneurship"; Millar, "The Future of Music Careers"; Beckman, "Entrepreneurship Curriculum for Music Students."

²⁶⁷ College Music Society, "2010 CMS Summit Handbook"; Beckman, "So What's the Point"; Beeching, "Entrepreneurship and Career Services."

²⁶⁸ Rea and Parker, *Designing and Conducting*, 173.

²⁶⁹ *Ibid.*, 172-73.

interview participants had several years of diverse experience in their field including relevant experience as practitioners. Subject groups were recruited via email, and professional networking sites including LinkedIn. Of the 12 subjects recruited, 6 agreed to participate during the interview portion of the research study: two accounting and finance experts, three arts administrators, and one administrator of an entrepreneurship program or center.²⁷⁰

Two accounting and finance experts were interviewed for the purposes of this project. Group representatives consist of Professors of Accounting with accounting work experience outside academia. The participants earned PhD degrees in Accounting/Tax and Business Administration and have professional interests in: Tax Law, Tax Planning, Tax Education, Tax Aspects of Investing, and Taxpayer Compliance. They are also published in several scholarly tax, accounting, and finance journals.

Three executive directors of performing arts organizations were interviewed for the purposes of this project. Representatives of the arts administrator of a performing arts organization or group category have 30 years combined arts administrative experience at small, mid-size, and large opera houses, symphony orchestras, community orchestras, and performance groups. The participants earned bachelors and master's degrees in music performance, arts administration, education, and business administration. They specialize in education and community engagement, marketing, orchestra operations, artistic administration, and fundraising.

An administrator of an entrepreneurship program at a music school was interviewed for the purposes of this project. An educator and administrator at a large music school, the Entrepreneurship Administrator has earned a master's and doctoral degree in music. The Entrepreneurship Administrator has more than 20 years experience in arts administration outside of academia and specializes in music performance, arts policy research, marketing, and community engagement.

²⁷⁰ John W. Creswell and Vicki L. Plano Clark, *Designing and Conducting Mixed Methods Research*, 2nd ed. (Los Angeles: SAGE Publications, 2011), 173-74.

Interviews Procedure

Qualitative research was conducted in the form of interviews with subject matter experts concerning the arts and the business of the arts.²⁷¹ Similar to the goal of the survey questionnaire, the purpose of the interviews was to gather specific information about performing artists' business and entrepreneurial needs from three subject groups: (1) accounting and finance expert, (2) arts administrator of a performing arts organization or group, and (3) administrator of an entrepreneurship program or center. Participants from the accounting and finance expert group succinctly note the foundational knowledge and skills necessary for professional musicians. Interviews with the arts administrator group allows for more pinpointed questions about hiring/contracting practices and artists relations. Information from an administrator of an entrepreneurship program or center actively involved in entrepreneurship training programs, with first-hand experience of its developmental stages and challenges, offers valuable insight.²⁷² The explorative nature of the interview format allows for more in-depth and open responses.²⁷³ Through semi-structured interviews each subject group was asked the same open-ended questions.²⁷⁴ Additional questions and topics were explored due to the interactive nature of the interview format.²⁷⁵ Prepared topical questions were designed specific to the subjects' expertise. With so many course design possibilities to consider, these interviews helped prioritize curricula components and enabled a more streamlined approach.²⁷⁶ Interview content was examined and interpreted through categorical analysis.²⁷⁷ Through this analysis main topics and "substantive

²⁷¹ Ted J. Gaiser and Anthony E. Schreiner, *A Guide to Conducting Online Research* (Los Angeles: SAGE Publications, 2009), 48-50; Rea and Parker, *Designing and Conducting*, 73-74.

²⁷² Gillham, *Research Interviewing*, 3-5, 71-80, 104-106.

²⁷³ *Ibid.*, 3-5.

²⁷⁴ *Ibid.*, 71-80.

²⁷⁵ *Ibid.*, 3-5, 71-80.

²⁷⁶ *Ibid.*

²⁷⁷ *Ibid.*, 134-47.

statements” were identified.²⁷⁸ The survey questionnaire and a selection of survey responses are available in Appendices C and D.

Two interviews took place with the accounting and finance experts group: Accounting Expert One was interviewed on December 22, 2014 at 12:00 to 12:30 p.m. and the interview with Accounting Expert Two took place on January 2, 2015 at 4:00 to 4:30 p.m. By request, both participants received the questions ahead of time via email in preparation for the telephone interviews.²⁷⁹ Following the first interview, Accounting Expert One sent a follow-up email with written answers to supplement the telephone discussion.²⁸⁰ In preparation for the second interview, Accounting Expert Two sent back “abbreviated answers” via email.²⁸¹ Questions concerned managing finances, hiring certified professionals, filing taxes, business expenses, and recommended tax and money management software programs. Topics discussed include nonprofit vs. for-profit, accounting basics, and tax implications for business entities. Based on the 10 prepared questions, discussions covered key concepts performing artists should know for business and entrepreneurial purposes and subject areas to be included in the proposed course design.

Three interviews took place from the arts administrator of a performing arts organization or group category: Arts Administrator One was interviewed on December 5, 2014 at 12:00 to 12:30 p.m., Arts Administrator Two was interviewed on January 20, 2015 at 2:30 to 3:00 p.m., and Arts Administrator Three was interviewed on April 23, 2015 at 8:00 to 8:40 p.m. Five prepared questions for the arts administrator group consisted of hiring and contracting issues, artist management and freelance considerations, and young artists’ working relationships with arts organizations.

²⁷⁸ Gillham, *Research Interviewing*, 134-47.

²⁷⁹ Gaiser and Schreiner, *A Guide to Conducting Online*, 48-50.

²⁸⁰ Ibid., 3-5.

²⁸¹ Ibid.

One interview took place from the administrator of an entrepreneurship program or center group. The Entrepreneurship Administrator was interviewed on January 13, 2015 at 1:40 to 2:10 p.m. Questions were asked concerning the program's impetus, current challenges, future goals, program highlights, and overall feedback of administration, faculty, and students. Because it is an ongoing program, specific questions were also discussed concerning its value for music students. Based on 12 prepared questions, discussions covered key developments and future entrepreneurial initiatives for the program.

Findings and Analysis

Accounting and Finance Experts

Interviews with the accounting and finance experts—Accounting Expert One and Accounting Expert Two—emphasized the following topics: hiring an expert, money management, tax matters, business entities, and the Internal Revenue Service (Table 3.14). Both shed light on concepts performing artists need to know about accounting and finance. They were in agreement on most issues but emphasized certain points of interest particular to their experiences and specialties.

Participants were asked what performing artists should know about managing money. Accounting Expert One said that artists should first understand cash flow and begin saving money. Also, if artists want to start a business then they need to understand income statements and financial statements. In regards to finance, Accounting Expert Two asserted that artists needed to “keep track of expenses and budgeting” and concerning taxes, Accounting Expert Two said all documents should be retained, “especially receipts and mileage/airfare records for every gig.”²⁸²

The accounting and finance experts were asked whether artists should hire professionals to help with money management. They both strongly agreed that young artists should hire a professional for money matters, especially when dealing with tax issues. Accounting Expert One

²⁸² See Appendix D: A Selection of Interview Responses.

elected to offer additional advice as to what kind of professional to hire—a Certified Public Accountant (CPA) or a Certified Financial Analyst (CFA). The Accounting Expert One said that “most CPAs know the accounting and tax issues but are not allowed to give financial advice. Someone having both a CPA and CFA certifications is rare but you will need both. Each will help you a bit but once it gets complicated you need both.”²⁸³ Whether artists hire CPAs or CFAs, they both stressed the importance of hiring an expert that one has researched thoroughly and will give all the necessary, detailed information to make informed choices about financial health decisions. For example, Accounting Expert Two indicated getting “recommendations from family, friends, [and] other musicians” is the best course of action.²⁸⁴

When asked for tax and accounting management software recommendations both strongly recommended hiring a professional. Although Accounting Expert Two suggested Quicken, Quick Books, and TurboTax, he stressed the need to hire a local professional to prepare tax returns. Accounting Expert One would not recommend a tax or accounting software program and reiterated the need for a professional. “Shop around. These people will know everything about you, your personal life and the business life. Find the right relationship for you and choose the professional carefully. Find the right person for the right price. You need someone you can trust and someone that will explain everything in detail, someone that knows all the risks, because you are ultimately responsible.”²⁸⁵

Accounting Expert One offered information on business entities and suggested beginning as a sole proprietor first because “it is the simplest way of doing your taxes and it is tax sufficient.”²⁸⁶ Accounting Expert One also clarified the types of business entities and gave recommendations on how to approach professional liability. “The first thing you have to do is understand the tax consequences. Everything you save or invest has tax consequences. Law

²⁸³ See Appendix D: A Selection of Interview Responses.

²⁸⁴ Ibid.

²⁸⁵ Ibid.

²⁸⁶ Ibid.

assumes that you know what kind of business you are going to be.”²⁸⁷ Accounting Expert Two gave additional information on what is likely to be scrutinized by the IRS (Table 3.14).

Table 3.14. Interview, Accounting and Finance Expert

Hire an Expert		Managing Your Money
Research-Recommendations		Cash Flow
CPA - Certified Public Accountant	Tax Matters	Financial Statements
CFA - Chartered Financial Analyst	Self-Employment Tax	Expenses and Budgeting
	Travel (Business-Related Expenses)	
Business Entities	Retirement Options	Possible Factors Scrutinized by the IRS
Sole Proprietor	Cash Receipts	Well-Kept Accounting Records
Partnership (Quartet, Ensemble)	Quarterly Estimated Tax Statements	Business Website
C Corporations	Tax Deductions	Income/Profit Forecasts
S Corporations		Business Checking Account
Limited Liability Company (LLC)		Business Software Package

Arts Administrator of a Performing Arts Organization or Group

Major topics were discussed with arts administrators and provided valuable suggestions for the proposed course design. Discussions concerned having a career in the performing arts, contacting arts organizations, and working with arts organizations (Table 3.15). The administrators offered recommendations to young artists as they begin their performing arts careers.

As noted in the Introduction and reviewed literature, it can prove difficult for young artists to get started with their professional careers.²⁸⁸ Arts Administrator One asserted, “You have to know your strengths and what your niche is.”²⁸⁹ In order to get experience Arts Administrator Two recommended, “Go to concerts...go and hear other singers. It’s good to be out there and hear what’s going on. There are lots of ways to put yourself out there.” Similarly, Arts Administrator Three said that young artists will probably “start out at community theaters and community orchestras—It’s important for them to understand this fact.” Arts Administrator Three continued, “Artists will have to start right away getting his or her name out there. The days of

²⁸⁷ See Appendix D: A Selection of Interview Responses.

²⁸⁸ Ibid.

²⁸⁹ Ibid.

CDs and audition tapes are gone, artists should have a professional website and [visibility] on Facebook and LinkedIn.”²⁹⁰ Based on the survey results above regarding a social media presence it appears young artists will have to make more of a concerted effort to take advantage of the Internet, social media opportunities, and other technological advances.²⁹¹

In reaching out to arts organizations for auditions, Arts Administrator Three noted that organizations are “looking for singers who go the extra distance.”²⁹² Arts Administrator Two underlined the importance of “[doing] some research in advance. Maybe before, they should know their own voice and instrument and have an awareness of what works best for them [and] what they want to pursue. Look for opportunities that fit that profile.”²⁹³ Arts Administrator Three added, “Materials have to look professional—no typos, misspellings, etc. Email addresses should be professional.”²⁹⁴ That audition materials and portfolios are still lacking in professional quality might suggest that the need for career development services is still important, especially in the beginning stages of entrepreneurship training programs.²⁹⁵

As competition increases in the performing arts more artists, especially young artists, are without management.²⁹⁶ Participants were asked if they hired or contracted performing artists who are without management. Arts Administrator Three replied that large arts organizations usually only hire artists through management companies, but mid-size to small organizations often hire those without agents. “Sometimes,” Arts Administrator Two stated, artists “will use someone that we know as an entre [and] directors or conductors suggest the person.”²⁹⁷ Two out of three participants also remarked that they annually hold auditions in New York. When artists do seek out management services, Arts Administrator Three suggested, “Artists have to be very

²⁹⁰ See Appendix D: A Selection of Interview Responses.

²⁹¹ Baskerville and Baskerville, *Music Business Handbook*, 17, 410-13; Millar, “The Future of Music Careers.”

²⁹² Ibid.

²⁹³ See Appendix D: A Selection of Interview Responses.

²⁹⁴ Ibid.

²⁹⁵ College Music Society, “2010 CMS Summit Handbook.”

²⁹⁶ Cutler, *The Savvy Musician*, 10-14.

²⁹⁷ See Appendix D: A Selection of Interview Responses.

careful who their management is. Do your homework. There is a way to find out who is good in the business.”²⁹⁸

With or without management, all agree that artists should understand contractual agreements and what they entail (pay, travel, hotel accommodations, etc.) before it is signed and before the scheduled work. Arts Administrator Three further stated, “When [young artists] are hired and there are any issues, please make it known right away.” Regarding pay, Arts Administrator Three asserted, “It is more important to have the experience, for building the resume, then the pay.”

Arts administrators were asked how young artists should approach their working relationship with arts administrators. Arts Administrator Two emphasized the importance of being “a good colleague... and always professional.”²⁹⁹ Arts Administrator Three went further and stated that connections go a long way, “It’s really who you know.”³⁰⁰ The Arts Administrators agreed that they hire many artists on referrals, which affirms the need to have a positive working relationship with organizations and leaving the job on good terms.³⁰¹ It also aligns with above survey results that “personal experience” was the biggest consideration when booking performing artists (Table 3.13).

Table 3.15. Interview, Arts Administrator

Having a Career in the Performing Arts	Contacting a Performing Arts Center	Working at a Performing Arts Center
What Is Your Personal Hook?	Research the Organization	Hiring/Contracting Process
Know Your Niche	Portfolio	Contract Negotiations
Know Your Strengths	Promotional Materials	Positive Working Relationships
Have Confidence	Social Media	Travel and Accommodations
Charisma	Professionalism	Good Reputation
	Honesty	

²⁹⁸ See Appendix D: A Selection of Interview Responses.

²⁹⁹ Ibid.

³⁰⁰ Ibid.

³⁰¹ Ibid.

Administrator of an Entrepreneurship Program or Center

The following topics were discussed with the Entrepreneurship Administrator regarding the entrepreneurship program: the planning stages, current efforts, and goals for going forward (Table 3.16). The Entrepreneurship Administrator attributed administration and faculty as the motivation behind the program however initial steps were taken by a student-led group. As suggested by the College Music Society, the administrator confirms starting small and asserts, “It takes a while for an institution to work out what it wants to do and how it wants to do it.”³⁰² The Entrepreneurship Administrator continued, “We infuse what we do into the culture of the school. We didn’t want it to be seen as an orbit on its own.”³⁰³

During its beginning stages, administrators of the Entrepreneurship Administrator’s school engaged business, professional development, and entrepreneurship expert advisors. This support, research, and funding helped to form the desired structure of the program.³⁰⁴ The Entrepreneurship Administrator was pleased with the progress of the program and the new initiatives were receiving positive responses. When queried about overall feedback, the Entrepreneurship Administrator replied, “There is some pushback...[but] the majority is very excited.”³⁰⁵ Similar to recent studies and literature “some faculty believe [entrepreneurship training] is distracting from artistic technique training.”³⁰⁶ Those that are in support of entrepreneurship efforts asked, ““What do we need to be doing to assist students? What do we need to be doing effectively in a new cultural environment?””³⁰⁷

Like the reviewed survey, a main concern is the students.³⁰⁸ The Entrepreneurship Administrator’s program is continuously finding more ways to advertise their many offerings and

³⁰² College Music Society, “2010 CMS Summit Handbook”; See Appendix D: A Selection of Interview Responses.

³⁰³ See Appendix D: A Selection of Interview Responses.

³⁰⁴ College Music Society, “2010 CMS Summit Handbook.”

³⁰⁵ Ibid.

³⁰⁶ College Music Society, “2009 Survey of Music Faculty Attitudes.”

³⁰⁷ See Appendix D: A Selection of Interview Responses.

³⁰⁸ College Music Society, “Fostering Sustainable Arts Careers.”

be more visible on campus. While there is a strong interest, “student participation has not increased as expected.”³⁰⁹ Poor attendance is attributed to student’s already hectic schedules. The Entrepreneurship Administrator stated: “How do you make sure that the offerings intersect with the student’s regular routines? We are constantly reminding students of what is going on because they are so busy.”³¹⁰

Table 3.16. Interview, Entrepreneurship Administrator

	Current Efforts	
Planning Stages	Career Development	Going Forward
Understanding Culture	Mentoring Services	Continued Support
Expert Advisors	Certificate Offerings	More Understanding
Research	Innovation	More Visibility
Student Ownership	Course Offerings	Additional Courses
Administration/Faculty Support	Venture Creation	Additional Student Services
	Business School Partnership	

Limitations

Recruitment strategies, in-person interviews, and time constraints could have restricted the outcome of the study. Originally four subject groups were chosen for the purposes of this research: (1) accounting and finance expert, (2) arts administrator of a performing arts organization or group, (3) administrator of an entrepreneurship program or center, and (4) music entrepreneurship expert. During the recruitment process representatives from the music entrepreneurship expert group could not be confirmed nor scheduled because of time constraints.

Below are initial questions intended for this category:

1. Why is music entrepreneurship so critical for performing artists?
2. What are common misconceptions of performing artists concerning their careers?
3. What steps should performing artists take to become a business entity?
4. What major sources of revenue should performing artists know about?
5. How can performing artists create, develop, and grow their social media presence?

With these opening questions discussions would have likely led to additional topics. The administrator of an entrepreneurship program or center group offered a great deal of insight on

³⁰⁹ See Appendix D: A Selection of Interview Responses.

³¹⁰ Ibid.

this subject, an expert on entrepreneurship and business ventures would have focused on specific course recommendations. The interview research could have offered even more in-depth information and analysis if conducted in-person.³¹¹ However, schedules, time, and cost constraints prevented in-person interviews to occur. Additionally, more representatives from each subject group would have strengthened findings and analysis.

Conclusions

The results of this interview research emphasize the need for business and entrepreneurship training and suggest specifics in the course design of this project. Due to the nature of qualitative research pertinent information was gleaned from the three subject groups. Accounting and finance experts supported the importance of finance skills and working with accounting professionals. Arts administrators provided valuable information for students and how best to approach their relationships with performing arts organizations. The administrator of an entrepreneurship program shed light on and also affirmed the processes and challenges of integrating entrepreneurship training into music curricula.³¹²

³¹¹ Rea and Parker, *Designing and Conducting*, 18-21; Gillham, *Research Interviewing*, 103.

³¹² College Music Society, “2009 Survey of Music Faculty Attitudes”; College Music Society, “2010 CMS Summit Handbook.”

Chapter IV: Learning Goals and Outcomes

However, we cannot come to an understanding of what it is that we teach unless we know what it is we are trying to accomplish. Are we trying to produce arts entrepreneurs as we produce practicing artists, or are we trying to intellectually and practically empower students to effectively and entrepreneurially act through their art?

—Gary Beckman³¹³

Below I assess the desired learning goals and outcomes as I review the many topics and learning experiences available through career development, music business, and music entrepreneurship. First, I consider the reviewed literature's recommendations on how to incorporate these main subjects into entrepreneurship training and relate findings from my research (Business and Entrepreneurial Needs of Performing Artists) and other recent studies. Second, to understand their breadth, I review the key areas of learning for career development, music business, and music entrepreneurship. Third, I connect these areas and organize them into learning experiences based on Fink's Taxonomy of Significant Learning. Fourth, I present the learning goals and outcomes for this course proposal.

COURSE COMPONENT CONSIDERATIONS

Career Development, Music Business, and Music Entrepreneurship

Reviewed literature demonstrates the need for professional development, music business, and music entrepreneurship courses, but also stresses the importance of setting clear distinctions between the three. For example, Beckman and Harding assert that without a distinction, the impact and possibilities of music entrepreneurship and the likelihood of it being taken seriously as a discipline are diminished.³¹⁴ Music entrepreneurship training proponents understand the value of business courses and "career services activities," but do not think it wise for these topics to be covered in an arts entrepreneurship course.³¹⁵ Instead, they assert the focus should be on the

³¹³ Beckman, "So What's the Point?" 184.

³¹⁴ Beckman, "Disciplining Arts Entrepreneurship Education," 26-28; Harding, "Why Music Entrepreneurship," 22-23.

³¹⁵ Ibid., 27.

entrepreneurial mindset in which students are taught, “to impact thousands with their art and generate a living wage simultaneously.”³¹⁶

As discussed in the Introduction, this course design is an attempt to respond to music schools’ or programs’ need for an entry into arts entrepreneurship training. The Business and Entrepreneurial Needs of Performing Artists study indicates that knowledge of career building and business techniques are still essential for music students. Therefore for the purposes of this proposed course it is important to include elements of music business and career development while emphasizing music entrepreneurship. Literature suggests beginning small, so the intent is that this “bridging the gap” course can be replaced with concentrated courses when schools or programs have the means to fully incorporate entrepreneurship into their curricula.³¹⁷ In the interim, I must assume that schools or programs offering this type of “introductory” course may require elements of all subjects—professional development, music business, and music entrepreneurship.

Key Areas of Learning

Literature and research suggests what subject areas and topics should be included in initiatives, curricula, or courses of arts entrepreneurship training.³¹⁸ I explore these possible areas of learning to help bring focus to the proposed course. As music entrepreneurship is the foundation and overarching goal I first consider Radbill’s definition for the framework of this course design:

A music entrepreneur is someone who uses creativity, innovation, and bold leadership to channel his or her passion for music into a new business that challenges the status quo and has value in the public marketplace. Changing lives, changing markets, changing the world. This is the work of an entrepreneur. Each of us has the power to dream, create, nurture, and build something of value from our great ideas, regardless of the resources we have at hand when the flash of inspiration strikes.³¹⁹

³¹⁶ Beckman, “Disciplining Arts Entrepreneurship Education,” 27.

³¹⁷ College Music Society, “2010 CMS Summit Handbook.”

³¹⁸ Beckman, “Disciplining Arts Entrepreneurship Education,” 26-28; Harding, “Why Music Entrepreneurship,” 22-23; College Music Society, “2010 CMS Summit Handbook.”

³¹⁹ Radbill, *Introduction to the Music Industry*, 8.

Four major themes from the above definition—creativity, innovation, leadership, and marketplace—are echoed throughout the reviewed literature. For example, Squier notes that creativity and innovation are “skills deemed essential for the successful entrepreneur [and] increasingly recognized as defining aspects of leadership.”³²⁰ Pinnock stresses the value of understanding the many “contexts” or circumstances that comprise a musicians’ marketplace.³²¹

Table 4.1 provides topic listings of career development, music business, and music entrepreneurship. Note the extensiveness of the three subjects and the many realms of knowledge necessary for artists outside of artistic technique and musicianship skills. There is a plethora of possibilities, which could cause decision challenges on which key areas of learning to focus for this proposed course.

Table 4.1. Career Development, Music Business, and Music Entrepreneurship Topics

Career Development³²²	Music Business³²³	Music Entrepreneurship³²⁴
Promotional Kits	Songwriting	Self-Efficacy
Bios	Publishing	Self-Awareness
Resumes/CVs	Copyright	Innovation and Creativity
Websites	Licensing	Strategic Project Planning
Business Cards	Managing Artist Relationships	Effective Marketing
Photos	Artist Management	Grant Writing
CDs	The Recorded Music Industry	Fundraising
Career Options	Live Music	Public Speaking
Defining Goals	Music in the Marketplace	Financial Management

Each school or program with existent entrepreneurship initiatives approach the above topics in various ways based on specific needs and their arts entrepreneurship training goals. Spring 2015 course offerings (Table 4.2) from Southern Methodist University’s Art Management and Arts Entrepreneurship Center and the Eastman School of Music’s Arts Leadership Program

³²⁰ Squier, “Art and Innovation,” 36.

³²¹ Pinnock, “Can Too Many Know Too Much?” 45.

³²² Beeching, “Entrepreneurship and Career Services,” 143.

³²³ Baskerville and Baskerville, *Music Business Handbook*, v-xvi.

³²⁴ New England Conservatory, “Course Offerings,” Entrepreneurial Musicianship Department, accessed September 30, 2014, <http://necmusic.edu/em/course-offerings>.

exemplify the incorporation of the topics listings from Table 4.1. Their offerings also support curricula suggestions from reviewed literature, studies, and research.

Table 4.2. Arts Entrepreneurship Programs, Course Offerings

SOUTHERN METHODIST UNIVERSITY	ROCHESTER UNIVERSITY
School of the Arts	Eastman School of Music
<i>Art Management and Arts Entrepreneurship</i>	<i>Arts Leadership Program</i>
Course Offerings: ³²⁵	Course Offerings: ³²⁶
Advance Fundraising Strategy	Advanced Guide to Digital Portfolio Creation
Directed Studies/Special Topics in Arts Administration	Creating and Sustaining a Professional Ensemble
Introduction to Arts Management	Digital Marketing
Strategic Planning in the Arts	Entrepreneurial Thinking
Nonprofit Financial Management	Grantseeking and Proposal Writing for Individuals
Legal Issues in the Arts	Public Speaking for Musicians
Audience Development & Marketing in the Arts	Intermediate Recording
Fundraising in the Arts	Creative Music Making
Technology and the Arts	Parallels Between Acting & Musical Performance
Cultural Economics	Keys to Healthy Music
Cultural Policy	Introduction of Music Therapy

For example, both programs included funding-, and finance-related offerings (Fundraising in the Arts, Grantseeking and Proposal Writing for Individuals, and Advance Fundraising Strategy).

Research shows the importance of financial skills for musicians and Beckman notes that “fiscal literacy,” should be a core component for music curricula.³²⁷ Similarly courses like Technology and the Arts, Digital Marketing, and Audience Development & Marketing in the Arts highlight the influence of digital technology and the Internet, and the recurrent theme of audience engagement and development.³²⁸ The Arts Leadership Program at the Eastman School offered courses specific to the individual artist that emphasize the entrepreneurial mindset like

³²⁵ Southern Methodist University, “Areas of Study Graduate,” Art Management and Arts Entrepreneurship, accessed November 30, 2014, <http://www.smu.edu/Meadows/AreasOfStudy/ArtsManagement/Classes/Graduate>.

³²⁶ Eastman School of Music University of Rochester, “Arts Leadership Curriculum Course Offerings Spring 2015,” Institute for Music Leadership, accessed November 30, 2014, <http://www.esm.rochester.edu/iml/alp/documents/Sp15Courses.pdf>.

³²⁷ Beckman, “Disciplining Arts Entrepreneurship Education,” 28.

³²⁸ Millar, “The Future of Music Careers”; Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

Entrepreneurial Thinking, and Creating and Sustaining a Professional Ensemble. In addition the Southern Methodist University's Arts Management and Arts Entrepreneurship program offered a cultural policy course of which Beckman asserts is vital for an entrepreneurship program.³²⁹

WHAT IS SIGNIFICANT?

Significant Learning Goals

Fink's Taxonomy of Significant Learning was founded on the desire to impact lasting change for the student. Concerning change, Fink writes: "For learning to occur, there has to be some kind of change in the learner. No change, no learning. And significant learning requires that there be some kind of lasting change that is important in terms of the learner's life."³³⁰ Below I explore Fink's concepts of the Taxonomy of Significant Learning. Then I assess how Fink's Taxonomy of Significant Learning can be applied to the proposed course and its areas of learning.

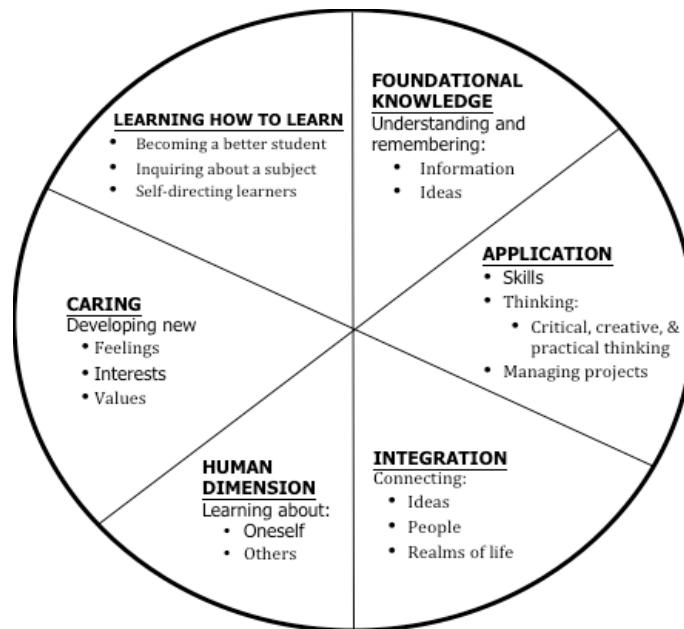


Figure 4.1. Taxonomy of Significant Learning, L. Dee Fink³³¹

³²⁹ Beckman, "So What's the Point?" 182-83.

³³⁰ L. Dee Fink, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses*, Rev. ed. (San Francisco, CA: Jossey-Bass, 2013), 34.

³³¹ Fink Consulting, "Self-Directed Guide to Designing Courses for Significant Learning," Publications, accessed November 30, 2014, <http://finkconsulting.info/major-publications>.

Fink's six categories of Significant Learning are: 1) Foundational Knowledge, 2) Application, 3) Integration, 4) Human Dimension, 5) Caring, and 6) Learning How to Learn (Figure 4.1). Foundational knowledge provides the structure and basics for understanding concrete concepts. Application engages with the knowledge through critical analysis and assessment. Integration connects engaged and analyzed knowledge with experiences. Human Dimension enables personal and social context of what has been learned. Caring through learning allows the student to find new or discover greater appreciation of values. Learning How to Learn empowers the student towards more “self-directed” learning experiences.³³² Unlike the hierarchical structure to which many ascribe, Fink's is “relational and interactive.”³³³ Figure 4.2 illustrates the goal of simultaneous interrelated learning experiences. This “synergistic” approach that demonstrates “simultaneous” and “interrelated” learning, corresponds with the type of learning needed in order for students to develop and embrace the entrepreneurial mindset.³³⁴

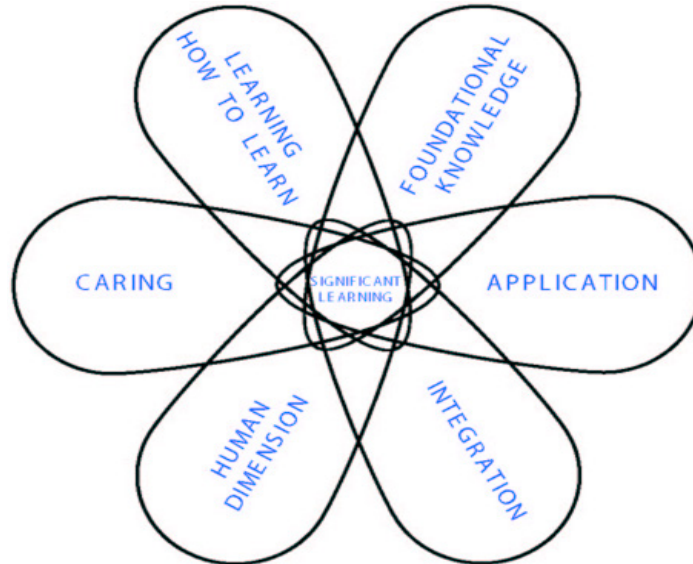


Figure 4.2. The Interactive Nature of Significant Learning, L. Dee Fink³³⁵

³³² Fink, *Creating Significant Learning Experiences*, 34-36.

³³³ Ibid., 37.

³³⁴ Ibid.

³³⁵ Fink Consulting, “Self-Directed Guide to Designing Courses for Significant Learning.”

Based on his Significant Learning Goals, Fink presents questions that help develop and focus goals specific to this course design (Table 4.3). Fink’s overarching query asks instructors, “what impact do I want this course experience to have on students that will still be there a year or more after the course is over?”³³⁶ In other words, through the presented topics, assignments, and projects what is the anticipated takeaway for students, what outcome is desired?

Table 4.3. Questions for Formulating Significant Learning Goals, L. Dee Fink³³⁷

Questions for Formulating Significant Learning Goals	
Foundational Knowledge	What key information is important for students to understand and remember in the future? What key ideas or perspectives are important for students to understand in this course?
Application	What kinds of thinking are important for students to learn? What important skills do students need to learn? Do students need to learn how to manage complex projects?
Integration	What connections should students recognize and make... Among ideas within this course? Among the information, ideas, and perspectives in this course? Between material in this course and the students’ own personal, social, or work life?
Human Dimension	What could or should students learn about themselves? What could or should students learn about understanding others or interacting with them?
Caring	What changes would you like to see in what students care about, that is, any changes in their... Interests? Values? Feelings?
Learning How to Learn	What would you like for students to learn about... How to engage in inquiry and construct knowledge with this subject matter? How to become a self-directed learner relative to this subject?

With these questions in mind, I also consider established goals and outcomes related to music entrepreneurship training, as reflected in Table 4.4. From the Berklee College of Music example below key words of intent for students—prepare, foster, and inspire—shine through the entrepreneurial aims.³³⁸ Important phrases—driving the changes, advancement of disruptive ideas, and cross-discipline collaboration—exemplify literature’s asserted need for change in

³³⁶ Fink, *Creating Significant Learning Experiences*, 83.

³³⁷ Ibid., 83-84.

³³⁸ Berklee College of Music, “Focused Areas of Study.”

music curricula.³³⁹ These key words and phrases set a clear tone for the Berklee Institute for Creative Entrepreneurship goals.

Table 4.4. Learning Goals and Outcomes, Example

BERKLEE COLLEGE OF MUSIC Berklee Institute for Creative Entrepreneurship (ICE)	
<i>BerkleeICE Goals</i>	<i>Components of BerkleeICE</i>
<ul style="list-style-type: none"> • Prepare Berklee graduates for careers as entrepreneurs in the new music business • Foster the creation of new products, services, and businesses driving the changes in the creative industries of tomorrow • Inspire the advancement of disruptive ideas through the application of musical creativity and cross-discipline collaboration 	<ul style="list-style-type: none"> • Learn • Research • Accelerate • Network

Learning Goals and Outcomes

The following are learning goals and outcomes for this course design, using the “relational and interactive” Significant Learning categories and questions above as the framework (Table 4.3).³⁴⁰ From each category I respond to the posed question(s) and present possible topics and assignments that would fulfill the learning goals. I then present the desired outcomes. Both the learning goals and outcomes are based on the reviewed literature and research (Business and Entrepreneurial Needs of Performing Artists).

As noted previously the overall aim for this proposed course is music entrepreneurship. Before I discuss the learning goals and outcomes two former descriptions of music entrepreneurship from Radbill and Beckman come to mind. Radbill writes, “A music entrepreneur is someone who uses creativity, innovation, and bold leadership to channel his or her passion for music into a new business that challenges the status quo and has value in the public marketplace.”³⁴¹ Beckman writes, “I believe that arts students who engage in entrepreneurship

³³⁹ Berklee College of Music, “Focused Areas of Study.”

³⁴⁰ Fink, *Creating Significant Learning Experiences*, 37.

³⁴¹ Radbill, *Introduction to the Music Industry*, 8.

education must understand how to create value in society with their art. This is a succinct and achievable outcome for the field's curricula and programming."³⁴²

Learning Goals

Foundational Knowledge

What key information is important for students to understand and remember in the future?
What key ideas or perspectives are important for students to understand in this course?³⁴³

Fink writes that foundational knowledge learning deals with "understanding and remembering."³⁴⁴ For the purposes of this proposed course, it is important for students to understand the "foundational principles" of what it means to be an entrepreneur.³⁴⁵ Beckman writes that principles demonstrating entrepreneurship and the entrepreneurial mindset should take place in the classroom before the "practice [of] 'entrepreneurship'" begins.³⁴⁶

Key skills should be remembered for students to accomplish goals as entrepreneurs. Research results revealed the lack of entrepreneurial, leadership, and financial skills offered in collegiate arts training.³⁴⁷ A respondent stated, "Entrepreneurship and financial training should be included somehow. They are critical for the success of performers."³⁴⁸ Research also showed that students are frustrated with not having the skills needed to sustain new expectations of a performance career.³⁴⁹ For instance, a student wrote, "The lack of knowledge on how to navigate the business side of singing will be my biggest challenge."³⁵⁰ Additionally, interviews with the accounting experts exemplified the amount of financial and accounting knowledge required for performing artists.³⁵¹ For example, they both recommended hiring a professional to help with accounting and finance purposes. They stressed hiring a trusted and fully researched professional

³⁴² Beckman, "So What's the Point?" 181-82.

³⁴³ Fink, *Creating Significant Learning Experiences*, 83.

³⁴⁴ *Ibid.*, 43.

³⁴⁵ Beckman, "So What's the Point?" 182.

³⁴⁶ *Ibid.*

³⁴⁷ Business and Entrepreneurial Needs of Performing Artists.

³⁴⁸ *Ibid.*

³⁴⁹ *Ibid.*

³⁵⁰ *Ibid.*

³⁵¹ *Ibid.*

as they will need to explain any risks or applicable tax consequences to you in detail because “you are ultimately responsible.”³⁵²

There are several topics associated with entrepreneurship that students should understand.³⁵³ Foundational topics for this course design would include branding, marketing, accounting, technology, business planning, and grant writing.³⁵⁴ Beckman mentions “for- and nonprofit start-up techniques,...grantsmanship, branding, [and] basic marketing” as topics required for an entrepreneurship curricula.³⁵⁵ Gustafson states that accounting, marketing, promotion, and sales management knowledge are all necessary for students to run their businesses at the Center for Entrepreneurship in Liberal Education at Beloit (CELEB).³⁵⁶ Research also showed that students should understand technological advances and how to utilize technology for “music creation, marketing, distribution, and networking.”³⁵⁷ For example, from the Business and Entrepreneurial Needs of Performing Artists study, results suggest that students did not take advantage of the technological advances to help them self-promote, like having a website or a Facebook artist page. With this proposed foundational knowledge, the hope is that students will understand and remember key components of the skills and topics presented long after the course concludes.

Application

What kinds of thinking are important for students to learn?

What important skills do students need to learn?

Do students need to learn how to manage complex projects?³⁵⁸

“Learning how to use knowledge” can be approached in various ways—through the use of complex projects and “learning how to think” critically, creatively, and practically.³⁵⁹ Through

³⁵² Business and Entrepreneurial Needs of Performing Artists.

³⁵³ Beckman, “So What’s the Point?” 182.

³⁵⁴ Beckman, “So What’s the Point?” 183; Millar, “The Future of Music Careers.”

³⁵⁵ Beckman, “So What’s the Point?” 183.

³⁵⁶ Gustafson, “Teaching Entrepreneurship,” 76.

³⁵⁷ Millar, “The Future of Music Careers.”

³⁵⁸ Fink, *Creating Significant Learning Experiences*, 84.

³⁵⁹ *Ibid.*, 44-48.

individual and group activities, I want to enable students to envision their music careers and assess what ingredients are critical in creating and managing a successful outcome. Students would experience real-life and simulated activities like case studies, and creating a business plan or their “personal brand.”³⁶⁰ Assignments that ask students to implement business plans or to devise marketing plans based on their “personal brand” further aids the application and ensures key knowledge is remembered.

As previously discussed, students at CELEB “conceive, plan, and implement” business ventures.³⁶¹ While the businesses at CELEB are student-run, faculty and staff are readily available to observe, guide, and mentor the students. Gustafson highlights that these *doing* activities, including “real-time” problem solving are vital for understanding entrepreneurship.³⁶² An extension of experiential learning, case studies engage students with critical and analytical thinking. Kelland Thomas writes, “Case studies offer in-depth investigations into a single event or business condition, designed to engage students in the analysis of authentic problems and events faced by businesses.”³⁶³ When designed around known artists and accomplished music entrepreneurs, case studies can help young artists have a broader perspective of realistic issues and gained confidence in solving complex problems.

Integration

What connections should students recognize and make...

Among ideas within this course?

Among the information, ideas, and perspectives in this course?

Between material in this course and the students’ own personal, social, or work life?³⁶⁴

Integration occurs “when students learn how to connect and relate various things to each other.”³⁶⁵ Beeching advises teachers to invite professional artists that can serve as exemplars of

³⁶⁰ Thomas, “The Importance of Case Studies in Arts Entrepreneurship Curricula,” 161.

³⁶¹ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 73-75.

³⁶² Ibid.

³⁶³ Thomas, “The Importance of Case Studies,” 161.

³⁶⁴ Fink, *Creating Significant Learning Experiences*, 84.

³⁶⁵ Ibid., 48.

successful entrepreneurs.³⁶⁶ Pinnock also notes the advantages of having guest speakers interact with students in a “laboratory” class setting.³⁶⁷ More interaction with entrepreneurial artists would also lessen student’s misperceptions about the real world as was suggested by studies and research.³⁶⁸

In conjunction with Beeching and Pinnock, I want to invite subject matter experts (finance, business, marketing), and most importantly successful music entrepreneurs so students can relate and compare entrepreneurial concepts with real-world experiences.³⁶⁹ Online or in-class forums where students can discuss pertinent news articles or recent developments also allows them to identify connections with acquired knowledge and practical examples in the performing arts world. These discussions could also lead to continued exploration of certain topics or inspire ideas for innovative projects or opportunities.

Similar to Gustafson’s aims with CELEB, internships with performing arts groups, organizations, and other nonprofit businesses provide significant integrated and experiential learning experiences.³⁷⁰ Pinnock asserts that enabling students to observe and shadow “successful practitioners in action” and especially to “work alongside them,” would equip students with a “learned and honed...instinctual skill set.”³⁷¹ Site visits would help young artists relate their career expectations with current issues of arts organizations. Results from the Nonprofit Finance Fund showed arts nonprofits’ financial challenges and initiatives.³⁷² Interviews with arts administrators described desired expectations and working relationships from young artists.³⁷³

³⁶⁶ Beeching, “Entrepreneurship and Career Services in Context,” 140.

³⁶⁷ Pinnock, “Can Too Many Know Too Much?” 46.

³⁶⁸ Business and Entrepreneurial Needs of Performing Artists; “Fostering Sustainable Arts Careers.”

³⁶⁹ Beeching, “Entrepreneurship and Career Services in Context,” 146; Pinnock, “Can Too Many Know Too Much?” 46.

³⁷⁰ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 74.

³⁷¹ Pinnock, “Can Too Many Know Too Much?” 46.

³⁷² Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

³⁷³ Business and Entrepreneurial Needs of Performing Artists.

With these types of integrated learning experiences students would no longer have misconceptions about their potential careers as research suggests.³⁷⁴

Human Dimension

What could or should students learn about themselves?
What could or should students learn about understanding others or interacting with them?³⁷⁵

Human dimension, which addresses “learning about self” and “learning about others,” has proven to offer “significant experiences” for students.³⁷⁶ Previous studies and the Business and Entrepreneurial Needs of Performing Artists study showed a “misalignment” of students’ career perceptions and expectations with real-life.³⁷⁷ For instance, research showed that student’s job and pay expectations upon graduation were similar to performing artists’ who had graduated more than ten years ago.³⁷⁸ Research narratives also revealed motivational issues and apprehensiveness in young artists about navigating and withstanding the new challenges in the performing arts.³⁷⁹ As previously discussed, one student noted, “The greatest challenge will be adapting to changes in the musical, artistic, and technological (media) environment. Classical artists can no longer isolate themselves from other genres and diverse audiences.”³⁸⁰

The human dimension learning is essential for students to have a greater sense of themselves and embrace an entrepreneurial mindset. In order for students to acquire this “key skill,” Millar recommends students, “know [their] strengths, look for opportunity, [and] tell their story.”³⁸¹ When students know their strengths they are able to “focus” their “passions” to help them find their niche and set goals for accomplishment.³⁸² When students are inspired to embrace different options they will learn to “observe, ...study, ...[and] identify new performance

³⁷⁴ Business and Entrepreneurial Needs of Performing Artists.

³⁷⁵ Fink, *Creating Significant Learning Experiences*, 84.

³⁷⁶ Ibid., 50-51.

³⁷⁷ Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers.”

³⁷⁸ Business and Entrepreneurial Needs of Performing Artists.

³⁷⁹ Ibid.

³⁸⁰ Ibid.

³⁸¹ Millar, “The Future of Music Careers.”

³⁸² Ibid.

opportunities and projects.”³⁸³ Artists who can “communicate effectively” who they are and what they have to offer will more likely be able to advance their creative musical ideas and innovative “endeavors.”³⁸⁴ Employing learning activities to address and explore all of these issues can help advance a student’s entrepreneurial understanding. A learning journal with guided questions allows students to address their perceived achievement of goals (self-efficacy) and be in a continuous state of reflection and self-assessment throughout the course while acquiring music entrepreneurship knowledge.³⁸⁵

Reflection would also come from presentation assignments. Student would present projects like their personal music brands and marketing plans to their class members. Students would record their presentations so they can evaluate their speaking and presentation skills, and ask: What worked with my presentation? Did the class respond positively or negatively? Is there room for improvement? What should I practice for the next presentation?

Another component of the human dimension concerns students’ understanding and learning about others.³⁸⁶ Engaging students through group discussions and activities would encourage them to appreciate different personalities and work effectively in collaborative environments.³⁸⁷ CELEB exemplifies a successful experiential working environment for students, where they have to learn to value teamwork and work together for the benefit of the business. Although most music students collaborated through school events and concerts research suggests that more self-initiated projects are less likely to occur.³⁸⁸ These types of learning experiences would inspire students to create business ventures or “gain a vision of how they might pursue their artistic passions in life and career beyond college.”³⁸⁹

³⁸³ Beeching, “Entrepreneurship and Career Services,” 140; Millar, “The Future of Music Careers.”

³⁸⁴ Ibid.

³⁸⁵ Fink, *Creating Significant Learning Experiences*, 131-32.

³⁸⁶ Ibid., 84.

³⁸⁷ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 79.

³⁸⁸ See Appendix B: A Selection of Survey Responses.

³⁸⁹ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 79.

Caring

What changes would you like to see in what students care about, that is, any changes in their...
Interests? – Values? – Feelings?³⁹⁰

In order for students to take ownership of their futures they need to “value” their careers in music “differently.”³⁹¹ I want students to explore their career possibilities so innovative and creative ideas can be fostered and developed. They would have a broader perspective of their music careers and value the cultural, political, and social aspects involved.³⁹² Visiting arts, community, and cultural organizations would expand students’ “cultural awareness.”³⁹³ When students begin to consider the cultural, political, and social landscapes and then relate them to their own musical aspirations, the possibilities of reaching and impacting people through their art is enhanced and becomes more meaningful.

As previously noted, Beckman asserts that it is imperative for students to be taught how to “develop audiences” and “reach, identify and create new markets.”³⁹⁴ Research and the Nonprofit Finance Fund results showed main concerns for organizations were how to engage audiences and developing new programming initiatives.³⁹⁵ Meeting with arts leaders would help students realize and understand the many factors one has to consider when making programming decisions.³⁹⁶ This information is vital for students who are learning how to create new performance opportunities at different venues.³⁹⁷ Having a deeper understanding of audience development and programming issues enables students to consider more thoughtfully how to approach their new endeavors and be more specific about the markets they want to reach.

³⁹⁰ Fink, *Creating Significant Learning Experiences*, 84.

³⁹¹ Ibid., 55-56.

³⁹² Beckman, “So What’s the Point?” 182-83; Harding, “Why Music Entrepreneurship,” 20.

³⁹³ Beckman, “So What’s the Point?” 182-83.

³⁹⁴ Beckman, “Entrepreneurship Curriculum for Music Students”; Beckman, “So What’s the Point?” 182-83.

³⁹⁵ Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

³⁹⁶ Beckman, “So What’s the Point?” 182; Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

³⁹⁷ Beeching, “Entrepreneurship and Career Services in Context,” 140.

Learning How to Learn

What would you like for students to learn about...
How to engage in inquiry and construct knowledge with this subject matter?
How to become a self-directed learner relative to this subject?³⁹⁸

By teaching students to learn how to learn “learners will be capable of continuing their learning for the rest of their lives.”³⁹⁹ In agreement with Pinnock, I also want students to learn how be self-reliant and “self-directed learners” on their career journeys.⁴⁰⁰ I want students to learn leadership skills and how to set achievable goals through real-life projects.⁴⁰¹ As revealed in the research narratives, young artists were apprehensive about having sustainable performance careers and engaging in entrepreneurial activities.⁴⁰² One student stated that they were concerned about, “balancing life as an aspiring musician [or] entrepreneur and...knowing the next step in the pursuit of my career.”⁴⁰³ My research and other studies also suggested that leadership skills are not required nor included in degree programs.⁴⁰⁴ Another student remarked a main challenge was “finding a way to balance an inconsistent performing career with other work to remain financially stable until the performing career is self-sufficient enough to be my primary form of income.”⁴⁰⁵

Inspiring, empowering, and equipping students to be “professionally proactive” with their careers is critical for music entrepreneurs.⁴⁰⁶ In order to empower students to take ownership of their training and careers, Beeching recommends inspiring them to explore “career-related or entrepreneurial projects.”⁴⁰⁷ I want to motivate students to create their own innovative performance project that could be implemented in the “real world” during or after training.

³⁹⁸ Fink, *Creating Significant Learning Experiences*, 84.

³⁹⁹ Ibid., 56-61.

⁴⁰⁰ Pinnock, “Can Too Many Know Too Much?” 46-47; Ibid., 56-61.

⁴⁰¹ Beeching, “Entrepreneurship and Career Services in Context,” 146.

⁴⁰² Business and Entrepreneurial Needs of Performing Artists.

⁴⁰³ Ibid.

⁴⁰⁴ Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers”; College Music Society, “2009 Survey of Music Faculty Attitudes.”

⁴⁰⁵ Business and Entrepreneurial Needs of Performing Artists.

⁴⁰⁶ Beckman, “Entrepreneurship Curriculum for Music Students,” 14.

⁴⁰⁷ Beeching, “Entrepreneurship and Career Services in Context,” 146.

Continued exploration, reflection, and assessment recorded in a learning journal would help students focus their goals for accomplishment throughout the entire innovative process. The expectation is that through this culminating learning goal students will have the self-confidence to apply their knowledge and insight and to manage their careers effectively.

Desired Outcomes

After evaluating the learning goals above the expected results become clear. The desired outcomes for this proposed course is for students to:

1. realize their value and brand as performing artists,
2. understand financial and legal responsibilities,
3. establish realistic professional and personal goals,
4. explore artistic opportunities and available markets for achieving personal and financial success,
5. locate and sustain employment in the profit or nonprofit sectors, and to
6. encourage artistic innovation through collaborative partnerships.

These expected outcomes are consistent with the overall need for music entrepreneurship training and suggestions gleaned from reviewed literature, studies, and my research. In the following chapter these learning goals and outcomes are explored further through the proposed coursework's learning activities and experiences.

Chapter V: Course Content

Based upon and in response to the reviewed literature, research data, and my own personal and professional experiences as a student, teacher, and performing artist, I am proposing a course design entitled Music Business and Entrepreneurship: A Graduate Level Course For Performance Students. The structure of this design was created in an attempt to bridge the gap for those schools that do not have the funding or resources for more comprehensive courses for music entrepreneurship. This is a two-semester course that would meet three hours weekly. As two semesters are included in the overall design and the content overlaps between the two semesters, semester one would serve as a prerequisite for semester two. It is specifically designed for graduate students on the performance track. However, the format is adaptable to meet the needs of other music fields and levels of study. Other structural elements could be enhanced and further developed given the location and resources of the institution.

Below I provide an overview of the coursework, present the course materials, and sample weekly topic plans. In the coursework section I present examples of activities and assignments necessary to fulfill the desired learning goals and outcomes through authentic assessment and active learning. I then provide an example of a weekly topics schedule. In the course materials section I first give a brief overview of the required texts. Second, I provide and explain additional recommended texts for students. Third is a list of Internet resources for the benefit of students. In the final section are three sample weekly topic plans from semester one. These sample plans include the following topics: an entrepreneurial mindset, a personal music brand, and perceived self-efficacy.

COURSEWORK

Merely talking about entrepreneurship in the context of “arts culture” does not contribute to the individual drive, self-efficacy, and persistence required of artists who seek careers in the arts industries or through self-employment.

—Jerry Gustafson⁴⁰⁸

Below is an overview of the possible coursework and learning activities for this project.

In addition to music entrepreneurship, students would gain career development skills and learn basic business and accounting principles. I first describe learning activities, which will address the learning goals from Chapter Four and Fink’s three components of active learning. Included in these descriptions are their intentions and expected results. Then I provide an explanation and example of a weekly topics schedule for the two-semester course design.

Learning Activities

Authentic Assessment and Active Learning

The goal is to create “authentic assessment” and “focus student learning on realistic and meaningful tasks.” I follow Fink’s and Grant Wiggins’ assertions on forward-looking assessment in which “teachers look ahead to what they expect or want students to be able to do in the future.”

Their aim is to ensure activities and assignments:⁴⁰⁹

- Are realistic
- Require judgment and innovation
- Ask the student to do the subject
- Replicate or simulate the contexts in which adults are tested in the workplace, civic life, and in personal life
- Assess the student’s ability to use a repertoire of knowledge and skill efficiently and effectively to negotiate a complex task
- Allow appropriate opportunities for students to rehearse, practice, consult resources, and get feedback on and refine performances and products⁴¹⁰

These recommendations affirm the self-directed learning goals noted in the reviewed literature and the types of forward-looking assessment tasks needed for students to acquire an

⁴⁰⁸ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 72.

⁴⁰⁹ Fink, *Creating Significant Learning Experiences*, 95-97.

⁴¹⁰ Fink, *Creating Significant Learning Experiences*, 96; Grant Wiggins, *Educative Assessment: Designing Assessments to Inform and Improve Student Performance* (San Francisco, CA: Jossey-Bass, 1998), 22-24.

entrepreneurial mindset.⁴¹¹ They could also effectively address main concerns revealed from research: (1) there is a lack of essential entrepreneurial, leadership, and financial skills required in arts training, (2) students have misaligned perceptions of career expectations, (3), students need to take advantage of branding, marketing opportunities due to the technological advances and the Internet, and (4) students need to be empowered in order to identify, create, and develop innovative performance opportunities.

I also look to Fink for guidance of the most “effective teaching and learning activities.”⁴¹² Fink cites Bonwell and Eison’s definition of “*active learning* as ‘anything that involves students in doing things and thinking about the things they are doing.’”⁴¹³ Active learning mirrors Beeching, Pinnock, and Gustafson’s thoughts on having *doing* experiences in music entrepreneurship training.⁴¹⁴ With Bonwell’s and Eison’s definition in mind Fink gives instructors the following suggestions:

- Analyze what is valuable in both traditional and contemporary ideas about teaching.
- Identify the key activities that allow effective teachers to be effective.
- Generate appropriate teaching and learning activities for a given subject that are consistent with the principles of active learning.
- Reveal the synergistic interdependence among the three components of active learning.⁴¹⁵

The three components of active learning include: (1) Getting Information and Ideas, (2) Experiences—Doing and Observing, and (3) Reflection.⁴¹⁶ Table 5.1 presents how students can learn through these components.

⁴¹¹ Beckman, “Entrepreneurship Curriculum for Music Students,” 14; Beeching, “Entrepreneurship and Career Services in Context,” 146; Pinnock, “Can Too Many Know Too Much?” 46-47.

⁴¹² Fink, *Creating Significant Learning Experiences*, 114.

⁴¹³ Charles C. Bonwell and James A. Eison, “Active Learning: Creating Excitement in the Classroom,” *ASHE-ERIC Higher Education Report 1* (Washington, DC: George Washington University, 1991), iii, quoted in Fink, *Creating Significant Learning Experiences*, 115.

⁴¹⁴ Beeching, “Entrepreneurship and Career Services in Context,” 146; Pinnock, “Can Too Many Know Too Much?” 46; Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 73.

⁴¹⁵ Fink, *Creating Significant Learning Experiences*, 115.

⁴¹⁶ *Ibid.*, 118-23.

Table 5.1. Three Components of Active Learning⁴¹⁷

	Getting Information and Ideas	Experiencing <i>Doing</i>	<i>Observing</i>	Reflecting (<i>on what one is learning and how one is learning</i>)
Direct	Original data Original sources	Real doing, in authentic settings	Direct observation of phenomena	Classroom discussions Term papers In-depth reflective dialogue and writing on the learning process
Indirect	Secondary data sources Lectures - Textbooks	Case Studies Simulations Role Play	Stories	
Distance Learning	Course Web site Internet Video lectures Printed materials	Teacher can assign students to directly experience Students can engage in indirect kinds of experience at distant sites or online		Students can record their reflections and if they choose, share their reflections with others in writing, via TV, or online.

Below I propose learning activities that would provide students with authentic assessment and active learning. The learning activities are organized under the three components of active learning—Getting Information and Ideas, Experiencing, and Reflecting. Named with each learning activity are the Significant Learning goals I would want students to achieve. The Significant Learning goals are: foundational knowledge, application, integration, human dimension, caring, and learning how to learn. As noted in Chapter Four, Fink’s aim is that the Significant Learning goals are achieved through simultaneous interrelated learning experiences (Figure 4.2). This “synergistic” approach allows students to develop and embrace the entrepreneurial mindset through “relational and interactive” learning activities.⁴¹⁸

Getting Information and Ideas

Guest Speakers

Foundational Knowledge – Integration – Caring

Guest speakers would be invited to serve two purposes: (1) to provide subject matter expertise for necessary topics discussed including branding, marketing, accounting, technology, business planning, and grant writing; and (2) to demonstrate exemplars of successful career

⁴¹⁷ Fink, *Creating Significant Learning Experiences*, 120.

⁴¹⁸ Ibid., 37.

professionals who have achieved through entrepreneurial means. While lectures and textbooks would be a part of the proposed course, this “direct mode of getting information and ideas” eliminates the “intermediary” and allows students to listen and speak to actual practitioners and professional artists.⁴¹⁹ As discussed previously, Beckman, Millar, and Gustafson all recommend the above topics as essential for entrepreneurship training.⁴²⁰ Pinnock’s ideal “laboratory” classroom setting where “a steady stream of guests from outside of academia can meet and talk,” would allow for integrated learning experiences with subject practitioners, students, and academics.⁴²¹ Beeching also stresses the importance of hearing from and interacting with successful entrepreneurs.⁴²² The reviewed literature and research presented in chapter three showed that there is a disconnect between students’ future career expectations, and actual career and income realities.⁴²³ These sessions would prove vital to students’ perceptions about career possibilities and opportunities in music. Depending on the entrepreneurs’ availability smaller sessions would be arranged to allow for more intense discussions and possible mentoring sessions.

Experiencing: Doing

Case Studies

Foundational Knowledge – Application – Integration

Several topics discussed will require additional analysis and problem solving. As recommended by Thomas, case study assignments would focus on entrepreneurship’s “main concepts or key ideas” and utilize studies based on well-known artists.⁴²⁴ This indirect doing experience allows students to engage and prepare for an activity they might encounter during

⁴¹⁹ Fink, *Creating Significant Learning Experiences*, 120.

⁴²⁰ Beckman, “So What’s the Point?” 183; Millar, “The Future of Music Careers”; Gustafson, “Teaching Entrepreneurship,” 76.

⁴²¹ Pinnock, “Can Too Many Know Too Much?” 46.

⁴²² Beeching, “Entrepreneurship and Career Services in Context,” 140.

⁴²³ Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers.”

⁴²⁴ Thomas, “The Importance of Case Studies.” 161-62.

their career but without real-life risks.⁴²⁵ To encourage analytic thinking and student engagement, students would: work in groups, research and decide on solutions for the presented case studies, and present their findings during class sessions. Case study topics would coincide with weekly topics shown from literature and research to be essential for entrepreneurship training: (1) creating innovative performance opportunities, (2) marketing analysis, (3) audience development, (4) legal issues, (5) networking, and (6) funding sources.⁴²⁶ Students would be assessed on the quality of research, if they thoroughly considered all possible outcomes, and how well they worked together with their fellow class members.

Personal Music Brand

Foundational Knowledge – Application – Human Dimension

It is critically important for students to understand the Brand concept and how it relates to their professional endeavors. Beckman includes branding as a necessary topic in music entrepreneurship training.⁴²⁷ This direct doing experience allows the student to take foundational knowledge acquired from lectures or guest speakers, and apply them with an exercise that can be used for real-life purposes.⁴²⁸

The purpose of this assignment is for students to understand how to market and why it is necessary to develop their own “personal music brand.”⁴²⁹ Management guru Tom Peters first “coined the term ‘personal brand.’”⁴³⁰ As Radbill writes, “He encouraged all individuals to manage themselves like companies and market their identity as a brand.”⁴³¹ From research, representatives of the arts administrator group advised students to know their strengths and what

⁴²⁵ Fink, *Creating Significant Learning Experiences*, 121.

⁴²⁶ Beckman, “So What’s the Point?” 183; Gustafson, “Teaching Entrepreneurship,” 76; Millar, “The Future of Music Careers”; Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers”; College Music Society, “2009 Survey of Music Faculty Attitudes.”

⁴²⁷ Beckman, “So What’s the Point?” 183.

⁴²⁸ Fink, *Creating Significant Learning Experiences*, 37-38, 120-21.

⁴²⁹ Radbill, *Introduction to the Music Industry*, 37.

⁴³⁰ Ibid., 45.

⁴³¹ Ibid.

they have to offer in terms of “their niche.”⁴³² This assignment would encourage students to view their art as a “music product” so they can effectively make decisions about their performance careers and how they want to be viewed by the public.

Students would have to create or refine necessary promotional materials for this assignment (website, Facebook artist page, etc.). One would expect basic materials to already be created, especially at the graduate level. However, the research survey and interviews imply, due to the number of students without a professional social media presence, that students need to utilize more resources from technology and the Internet.⁴³³ Students would identify and describe elements of their personal music brand with an in-depth paper (8-10 pages). The paper would exercise writing skills, assess creativity, and demonstrate a student’s “full understanding” of the brand “concept.”⁴³⁴ Students would also present their brand with a PowerPoint presentation in front of the class. The recorded presentation would help students practice public speaking skills and prepare them to know how to “present” themselves in front of prospective donors, management, and other persons important to their desired network. Immediately following the presentation peers would give constructive feedback (verbal and written) regarding the style of delivery, understanding of the topic, and creativity of subject matter application. Feedback from the instructor, peers, and recording, is critical for the student’s own assessment and would help them find new ways to improve for the next presentation projects.⁴³⁵

⁴³² Business and Entrepreneurial Needs of Performing Artists.

⁴³³ Business and Entrepreneurial Needs of Performing Artists; Millar, “The Future of Music Careers.”

⁴³⁴ Fink, *Creating Significant Learning Experiences*, 129.

⁴³⁵ Ibid., 108.

Marketing

Foundational Knowledge – Application – Human Dimension

As reflected in research and noted by Beckman, students need to understand how to effectively market their personal music brand for the audience(s) or venue(s) they choose.⁴³⁶ With this direct doing experience, students would be able to “reach, identify and create new markets,” and “develop audiences” for real-life purposes.⁴³⁷ Marketing can be a very difficult concept to grasp and even more difficult to put into motion and get results. Student narratives remarked on the difficulty of approaching these tasks. For example, one student wrote, “I think the lack of knowledge on how to navigate the business side of singing will be my biggest challenge.”⁴³⁸ Students’ personal music brand would already be in place before this assignment. After learning about “marketing your brand,” and engaging with the questions, “How to determine your market?” and “Where to get information?” students would realize that there are several components necessary in order to promote themselves.

To do this effectively they would create a marketing plan using the four Ps marketing model—product, price, place (distribution), and promotion.⁴³⁹ Students would determine the following: (1) what product (or services) they are offering, (2) how much the product is worth and why—including production costs, (3) how the product will be distributed, and (4) the ways in which the product will be promoted and advertised.⁴⁴⁰ With the four Ps marketing plan students would develop an implementation timeline with different implementation phases and specific milestones included. Like the brand assignment, students would present their marketing plan with a paper and PowerPoint presentation. The five-page paper would briefly introduce the personal music brand and then describe the marketing plan and implementation timeline. Students would

⁴³⁶ Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers”; Beckman, “So What’s the Point?” 182-83.

⁴³⁷ Beckman, “Entrepreneurship Curriculum for Music Students”; Beckman, “So What’s the Point?” 182-83.

⁴³⁸ See Appendix B: A Selection of Survey Responses.

⁴³⁹ Baskerville and Baskerville, *Music Business Handbook*, 422-23.

⁴⁴⁰ Ibid.

introduce the marketing plan and timeline with the PowerPoint presentation. They would be assessed in the same manner as the brand assignment and empowered by the instructor, peers, and self to improve upon their prior presentation.

Group Projects

Foundational Knowledge – Application – Human Dimension – Learning How to Learn

Students would have two group assignments on grant writing and business planning. These indirect doing experiences would help students learn about themselves in relation to others.⁴⁴¹ CELEB exemplifies a successful experiential working environment for students.⁴⁴² For the purposes of this course an abbreviated and simulated CELEB experience would provide students with rewarding learning experiences.

Each group would be given a scenario of a potential performance project. For the grant proposal activity, students would develop the cover letter, executive summary, introduction, statement of need, objectives, methods, evaluations, future funding, and budget. For the business planning activity, students would research the cost of developing the project and whether expected revenue would be equal to or greater than the cost. The following issues must be considered: travel, accommodations, food, venue costs (insurance, overhead, etc.), equipment, and, supporting artists.

With these activities, groups would meet during class and outside of class only when deemed necessary. They would have to decide how to approach, implement, and who would manage different elements of the assignment. Each assignment would conclude with an individual paper (five pages) describing the collaborative working experience and lessons learned, and the PowerPoint presentation would be developed by group members. Each group member would have an allotted time and topic to discuss during the presentations. Students would be assessed in the same manner as the individual presentations. Each group would be evaluated as a

⁴⁴¹ Fink, *Creating Significant Learning Experiences*, 84.

⁴⁴² Gustafson, "Teaching Entrepreneurship by Conservatory Methods," 79.

group for the PowerPoint presentation and individually on the paper. Having students engage in a simulated business or working environment would inform preferred interpersonal relations and help appreciate effective collaboration.⁴⁴³

Innovate / Create

Foundational Knowledge – Application – Integration –
Human Dimension – Caring – Learning How to Learn

The Innovate / Create assignment would be the final project of this proposed course. Reviewed literature has supported the need for students to embrace an innovative and creative entrepreneurial mindset.⁴⁴⁴ Research showed that students expressed a desire to be able to effectively address the new challenges and expectations and have a sustainable career as professional musicians.⁴⁴⁵ For this direct doing experience, students would be expected to develop an “actual” innovative performance opportunity based on their instrument, strengths, goals, and interests as a performing artist. The performance opportunity would be a new idea demonstrating creativity and innovation. Students would be expected to study the current trends of the music industry and targeted audience(s) to confirm their project is viable and sustainable.

Students would learn of this assignment at the beginning of the first semester and would be working towards this project “behind the scenes” throughout the course. The knowledge gained and projects completed during the course would prepare the student for this final project. Students would be encouraged to utilize elements of prior assignments (personal music brand and marketing plan) if they coincided with their Innovate / Create opportunity. The expectation is that students would take real-life actions on their performance opportunity during or after the course as a result of the Innovate / Create assignment.

The Innovate / Create assignment would consist of an in-depth paper (twenty pages) and

⁴⁴³ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 79.

⁴⁴⁴ Beckman, “So What’s the Point?” 181-84; Beeching, “Entrepreneurship and Career Services” 140-44; Millar, “The Future of Music Careers.”

⁴⁴⁵ Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers”; College Music Society, “Fostering Sustainable Arts Careers.”

PowerPoint presentation. The assignment would address the following elements: (1) project description, (2) music brand identity, (3) intended market, (4) proof of sustainability, (5) networking considerations, (6) set goals for accomplishment, (7) marketing plan, and (8) finance considerations. The PowerPoint presentation would cover the highlights of the paper and students would prepare a one-page information handout to distribute during the presentation. Students would be assessed on the following: creativity and innovation factors, project sustainability, implementation process, and realistic goals for achievement outside of class.

Experiencing: Observing

Site Visits

Foundational Knowledge – Integration – Caring

Beckman states, “In order to help students understand how entrepreneurs [and nonprofit organizations] behave, we must examine what it is they create and how it was made possible.”⁴⁴⁶ Similar to experiences with guest speakers, interacting with arts leaders at their performing arts groups, organizations, or other nonprofit businesses would broaden students’ perspectives of the arts world. Direct observing experiences in the form of site visits, observations, and shadowing would provide students with a deeper and more “hands-on” understanding. Students would tour the facilities and interact with arts administrators as a group. Smaller groups of two or three would observe and shadow arts administrators during their daily work routines. Being able to meet leaders from the various departments—artistic administration, marketing, development, and education—would help students fully appreciate any challenges or engagement initiatives as noted by literature and research.⁴⁴⁷ It would be ideal for students to have internships at performing arts groups and organizations, however, due to the aim of this course design I must

⁴⁴⁶ Beckman, “So What’s the Point?” 182; Beeching, “Entrepreneurship and Career Services,” 140; Pinnock, “Can Too Many Know Too Much?” 46.

⁴⁴⁷ Business and Entrepreneurial Needs of Performing Artists; Nonprofit Finance Fund, “Arts & Culture,” 2014 State of the Nonprofit Sector.

assume that resources for this type of integrated and *doing* learning experience may not be available.

Reflecting

Online Forums

Integration – Human Dimension – Caring – Learning How to Learn

The Business and Entrepreneurial Needs of Performing Artists study and other research showed that students have misaligned career perceptions and expectations.⁴⁴⁸ Beckman also notes that there needs to be a greater understanding of the “cultural and economic contexts of the professional arts environments.”⁴⁴⁹ Through an online forum students would engage in discussion with fellow class members about current news and events pertaining to the performing arts. The purpose of this direct reflecting experience is twofold: (1) for students to continually consider the changing world around them and always relate what is discussed in class to what is actually occurring in the real world; and (2) to help create a collaborative community and a continued dialogue among fellow class members.

Students would be assigned a number of entries to be uploaded to the course “forum” site of the institution’s Student Information System. Entries would consist of current news and recent developments relevant to the performing arts world and course topics. Any pertinent links of supporting materials would be attached to the student entries. News and developments could pertain to audience development, financial challenges of arts organizations, new technology considerations, cultural policy, innovative music projects, or performance opportunities. On this forum site, students would comment on each other’s entries and provide additional points of interest if they so choose. When deemed appropriate for weekly class topics forum discussions would continue in the classroom. The expectation would be for chosen topics to be thoroughly researched and considered to enhance discussion possibilities. Students would be assessed on the

⁴⁴⁸ Business and Entrepreneurial Needs of Performing Artists; College Music Society, “Fostering Sustainable Arts Careers.”

⁴⁴⁹ Beckman, “So What’s the Point?” 181.

breadth of their knowledge, how effectively they communicated their ideas, if they provided appropriate supporting materials, and how well they interacted with fellow class members.

Learning Journal

Human Dimension – Integration – Caring – Learning How to Learn

The main purpose of the learning journal is for reflecting and self-assessment of the entire course.⁴⁵⁰ This direct reflecting activity would allow students to assess and reflect on their progress throughout the course regarding assignments, personal goals for achievement, and their perceived self-efficacy. Research narratives showed students are discouraged and have difficulty finding the motivation for their professional arts career.⁴⁵¹ For instance, one student expressed concerns about their “technical skills being good enough,” and “having/keeping the motivation to continue auditioning.”⁴⁵² The same student was also concerned about “having confidence” and the “time and energy to keep improving [their] skills.”⁴⁵³ Gustafson highlights that “individual drive, self-efficacy, and persistence” are necessary for those who choose a career in the performing arts.⁴⁵⁴ The self-efficacy theory by noted psychologist Albert Bandura, is concerned with “the exercise of control over action...[and] the self regulation of thought processes, motivation, and affective and physiological states.”⁴⁵⁵ In other words, “self-efficacy perceptions influence outcome expectations and goal setting. People with higher efficacy beliefs tend to set higher goals and to remain committed to these aims.”⁴⁵⁶

With guided questions from the instructor, the learning journal would consist of reflections of students’ perceived self-efficacy, goals for achievement, the entrepreneurial mindset concept, lessons learned from assignments, and thoughts on the culminating Innovate /

⁴⁵⁰ Fink, *Creating Significant Learning Experiences*, 131-35.

⁴⁵¹ Business and Entrepreneurial Needs of Performing Artists.

⁴⁵² See Appendix B: A Selection of Survey Responses.

⁴⁵³ Ibid.

⁴⁵⁴ Gustafson, “Teaching Entrepreneurship by Conservatory Methods,” 72.

⁴⁵⁵ Albert Bandura, *Self-Efficacy: The Exercise of Control* (New York: W. H. Freeman and Company, 1997), 36.

⁴⁵⁶ Gian Vittorio Caprara and Daniel Cervone, *Personality: Determinants, Dynamics, and Potentials* (New York: Cambridge University Press, 2000), 342.

Create project. The following questions from Beeching and Radbill exemplify the types of guided questions that would encourage students with reflection and self-assessment:

- How do *you* define success?
- What *specifically* do you love about music?
- What *specifically* do you love about being a musician?
- What is your long-term goal? Describe in detail the life you'd like to be leading ten years from now? What kinds of work are you doing?
- What is your short-term goal? To progress toward your long-term goal, what do you realistically want to accomplish one year from now?⁴⁵⁷
- Give examples of *accidental* failures—when you tried something, didn't expect to fail, but did. What was your reaction? How did others react?
- Reflect on 'no pain, no gain' as a metaphor for 'not failing, not learning' as it applies to your life, both personal and professional.
- "If you're not failing you're not trying hard enough." Connect this quote...to your personal experiences with *music*.⁴⁵⁸
- When do you feel the most whole?
- Who is the person you want to become?
- What has been working for you lately?
- How can you connect your music with your community?⁴⁵⁹

Learning journals would be reviewed periodically and the instructor would provide constructive comments before returning them to the students. If deemed necessary one-on-one discussions would be scheduled by the instructor to mentor the student through their reflective and self-assessment process. The instructor would be able to track and evaluate the student's progress with the final learning journal submission. For this type of project the ultimate source of assessment would be the student and how they would plan to move forward with their career after the course's conclusion.

Weekly Topics Schedule

Below I present an example of a weekly topics schedule (Table 5.2) for the proposed course design. Throughout the calendar year weekly topics that would be discussed through lectures, guest speakers, site visits, case studies, and in-class group assignments. The main goals for the first half of semester one would be to introduce important concepts to help students: (1)

⁴⁵⁷ Beeching, *Beyond Talent*, 20.

⁴⁵⁸ Radbill, *Introduction to the Music Industry*, 12.

⁴⁵⁹ Beeching, *Beyond Talent*, 148.

explore the “Entrepreneurial Mindset,” (2) understand necessary tools for achievement, (3) realize the current state of affairs in the music industry, and (4) social and cultural considerations relating to the arts. The mid-term project “Personal Music Brand” would allow students to interpret and apply foundational knowledge applicable to their music career aspirations. By the end of the mid-term project, students would begin to understand how to approach their career and new expectations. The main goals for the second half of semester one will help students: (1) expand their perceptions and options of available markets, (2) identify possible markets specific to their “Personal Music Brand,” (3) create marketing materials, and (4) develop a marketing plan. The final project “Marketing Plan” would allow students to gain a deeper understanding of career goals and objectives. As a two-semester course, students would be expected to continue reflection and self-assessment as they arrive to a final decision for the Create / Innovate project.

The main goals for the first half of the second semester would be to help students: (1) recall important introductory concepts discussed in semester one, (2) develop and focus specialized performance opportunities, (3) understand basic accounting and finance concepts, and (4) locate funding sources. The mid-term group projects “Grant Proposals” and “Business Planning” would allow students to collaboratively implement goals for achievement. By the end of the mid-term projects, students would understand and remember key concepts necessary to achieve their goals through application and integrative learning experiences. The second half of semester two would be focused on the Create / Innovate project. As key business and legal issues, and entrepreneurship concepts are explored, students would be creating and developing elements of individual projects. The final weeks of the semester would be in preparation for student presentations. During this time group workshop sessions and individual consultations would be scheduled. Invited subject matter experts and music entrepreneurs would review student materials and provide professional reviews and guidance of student projects.

Table 5.2. Weekly Topics Schedule, Example

Semester One	
Week 1	Course Introduction, Syllabus – <i>An Entrepreneurial Mindset</i>
Week 2	<i>Understanding Your Brand – Developing Your Brand</i>
Week 3	<i>Perceived Self-Efficacy and Self-Evaluation</i>
Week 4	<i>Careers in Music Today</i>
Week 5	<i>Finding Your Niche – Creating Performance Opportunities</i>
Week 6	<i>Arts Policy – Cultural Considerations</i>
Week 7	“Personal Music Brand” Presentations
Week 8	“Personal Music Brand” Presentations
Week 9	<i>Marketing Your Brand</i>
Week 10	<i>Market Analysis and Competition</i>
Week 11	<i>Audience Development</i>
Week 12	<i>Arts Organizations and other Performance Venues</i>
Week 13	<i>The Digital Age of Music</i>
Week 14	Marketing Plan Presentations
Week 15	Marketing Plan Presentations
Semester Two	
Week 1	Course Introduction, Syllabus – <i>An Entrepreneurial Mindset Revisited</i>
Week 2	<i>Finding Your Niche – Creating Performance Opportunities</i>
Week 3	<i>Developing your Network – Communicating with your Network</i>
Week 4	<i>Market Analysis – Social/Public Considerations</i>
Week 5	<i>Accounting Basics – Cash Flow – Budgeting Process</i>
Week 6	<i>Funding Sources – Arts Policy – Cultural Considerations</i>
Week 7	<i>Grant Proposals</i>
Week 8	<i>Business Planning</i>
Week 9	Group Project Presentations
Week 10	Group Project Presentations
Week 11	<i>Legal Considerations – Profit vs. Nonprofit – Tax Consequences</i>
Week 12	Workshop Sessions with Subject Matter Experts
Week 13	Workshop Sessions with Subject Matter Experts
Week 14	Innovate / Create Presentations
Week 15	Innovate / Create Presentations

COURSE MATERIALS

Required Texts

The following annotated bibliography provides an overview of selected texts to be used for this course. All course materials are intended to give students foundational knowledge and tools for their assignments and coursework. They were also chosen in hopes that they would be used afterwards and included in their business and entrepreneurial toolkits as they embark on their professional careers. Other supplemental materials (books, journals, articles) used for this course would cover the following topics: self-efficacy, accounting, business models and planning, and career development.

Baskerville, David, and Tim Baskerville. *Music Business Handbook and Career Guide*. 10th ed. Thousand Oaks, CA: SAGE Publications, 2013.

The authors provide an in-depth overview of the business aspects of the music industry and cover topics like music publishing, copyright laws, artist management, and recorded music. This textbook is designed with helpful case studies and ends each chapter with “takeaways” and discussion questions. Like many music business textbooks, its focus mostly resides around commercial music genres; however, a section is included on live music, which is essential for students who would most likely take this course. The authors’ goal for this new edition is to “serve as a dutiful river guide through the rapids of a whitewater future. And [their] methodology is to deduce that future from the turbulent realities of today.”⁴⁶⁰ In this same vein they have revised the structure to “reflect the realities of the industry’s new order.”⁴⁶¹ Two invaluable additions are sections entitled Digital Millennium, and The Entrepreneurial Musician.⁴⁶²

Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career In Music*. 2nd ed. New York: Oxford University Press, 2010.

Career advisor and consultant Angela Myles Beeching is the director of the Center for Music Entrepreneurship at the Manhattan School of Music. The author stresses the reader’s unique career path and challenges the reader to tackle the difficult but necessary issues in order to become a successful musician.⁴⁶³ Focused mainly on career development, the author discusses branding, networking, recording, and performing. Highlighted throughout the book are musician “examples” that demonstrate “real musicians solving real issues in their careers.”⁴⁶⁴ Also included are self-assessment, motivation, and finance quizzes, various checklists, and a self-reflection questionnaire at the end of each chapter pertaining to the topic(s) discussed. This second edition highlights “music entrepreneurship, audience engagement, and the use of online tools.”⁴⁶⁵

⁴⁶⁰ Baskerville and Baskerville, *Music Business Handbook*, xx.

⁴⁶¹ Ibid., xxi.

⁴⁶² Ibid.

⁴⁶³ Beeching, *Beyond Talent*, v.

⁴⁶⁴ Ibid., ix.

⁴⁶⁵ Ibid., viii.

Radbill, Catherine Fitterman. *Introduction to the Music Industry: An Entrepreneurial Approach*. New York: Routledge, 2013.

Catherine Fitterman Radbill is the founder of the Entrepreneurship Center for Music at the University of Colorado. She provides an entrepreneurial centered textbook about music industry fundamentals—entrepreneurial thinking, critical thinking and problem solving, branding, contracts, digital music, and performing. The author emphasizes “the importance of entrepreneurial thinking for the music industry...” and encourages students to “develop a creative mindset that allows them to recognize opportunities where others see only problems.”⁴⁶⁶ Included also in this user-friendly format are case studies, interactive projects, and interspersed stories of real music entrepreneurs. Online resources are also available.

Rosenberg, Gigi. *The Artist's Guide to Grant Writing: How to Find Funds and Write Foolproof Proposals for the Visual, Literary, and Performing Artist*. New York: Watson-Guptill, 2010.

The author provides grant writing essentials for visual, literary, and performing artists in a clear and easy to follow format. She takes the reader through a step-by-step process of when to start writing for grants, how to researching grants, “strategizing, and polishing [the] application to following up afterward.”⁴⁶⁷ The chapter that addresses rejection and other possible “psychological roadblocks” of the artist is an especially useful addition for students.⁴⁶⁸ While not an extensive list for musicians, the author gives a list of books and websites on grants.

Recommended Texts

Noted educators, administrators, and musicians have written books intended to help young artists make a living with their craft. The authors are trying to provide important solutions so musicians can successfully navigate through their careers. These texts came out of necessity in order to fill the gap between the artistic training learned in schools, and practical tools and understanding on how to actually make a living with the artistic training acquired. These recommended texts emphasize the importance of music entrepreneurship training and having an entrepreneurial mindset.

Cutler, David. *The Savvy Musician: Building a Career, Earning a Living, and Making a Difference*. Pittsburgh, PA: Helius Press, 2010.

Freeman, Robert. *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians*. Lanham, MD: Rowman & Littlefield, 2014.

⁴⁶⁶ Radbill, *Introduction to the Music Industry*, xiv.

⁴⁶⁷ Gigi Rosenberg, *The Artist's Guide to Grant Writing: How to Find Funds and Write Foolproof Proposals for the Visual, Literary, and Performing Artist* (New York: Watson-Guptill, 2010), xiii.

⁴⁶⁸ *Ibid.*, 176.

Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness*. New York: Oxford University Press, 2009.

Ricker, Ramon. *Lessons from a Street-Wise Professor: What You Won't Learn at Most Music Schools*. Fairport, NY: Soundown, Inc., 2011.

Timmons, Jill. *The Musician's Journey*. New York: Oxford University Press, 2013.

Internet Tools and Websites

The following are Internet tools and websites intended to provide additional guidance for students. These tools and websites consist of: grant and funding information, goal-setting strategies, career development resources, career mentoring services, arts job postings, and performing arts organizations.

Americans for the Arts. <http://www.americansforthearts.org>.

Angela Myles Beeching. <http://www.angelabeeching.com>.

Artsstart. "I'mART." <http://www.artsstart.org>.

Arts Entrepreneurship Educator's Network. <http://www.ae2n.net>.

Chicago Artists Coalition. <http://chicagoartistscoalition.org/artist-resource>.

Chicago Artists Resource. <http://www.chicagoartistsresource.org>.

Classical Singer. <http://www.classicalsinger.com>.

Foundation Center. <http://foundationcenter.org>.

Grant Space. <http://grantspace.org/Tools/Knowledge-Base/Individual-Grantseekers/Artists/funding-for-performing-artists>.

Guide Star. <http://www.guidestar.org>.

The Musician's Journey. "Downloadable Resources."
<http://global.oup.com/us/companion.websites/9780199861347/>.

The Musician's Way. <http://www.musiciansway.com>.

NETMCDO. Music Career Network. <http://www.musiccareernetwork.org>.

Opera America. <http://www.operaamerica.org>.

Savvy Musician. <http://www.savvymusician.com>.

Self-Employment in the Arts. <http://www.selfemploymentinthearts.com>.

SAMPLE WEEKLY TOPIC PLANS

Below are examples of weekly topics plans for weeks one to three of this proposed course. Each sample is an overview of weekly objectives, Significant Learning goals, Active Learning goals, activities and assignments, and instructor resources. The activities and assignments section comprised of pre-class, in-class, and post-class exercises, includes: reading assignments, case studies, forum entries, and learning journal activities. The instructor would provide additional resources for those activities or assignments not available through required texts or online sources.

Semester One, Week One: An Entrepreneurial Mindset

Objectives

- Introduce Entrepreneurship
- Define entrepreneurship and a music entrepreneur
- Explore entrepreneurial thinking
- Assess entrepreneurial skills and personality traits
- Embrace the Entrepreneurial Mindset

Significant Learning Goals

- Foundational Knowledge: Defining Entrepreneurship
- Human Dimension: Thinking like an Entrepreneur
- Caring: Understanding the Entrepreneurship Mindset

Active Learning Components

- Getting Information and Ideas (Indirect): Lectures, Readings
- Observing Experiencing (Indirect): An Entrepreneur's Story
- Reflecting (Direct): Learning Journal Entries, Forum Entries

Activities and Assignments

- Reading: Fundamentals of Entrepreneurial Thinking (Radbill, pp. 3-22)
- Reading: The Entrepreneurial Mindset (Cutler, pp. 7-28)
- Reading: Mapping Success (Beeching, pp. 13-16)
- Reading: The Entrepreneurial Musician "The DIY Toolkit" (Baskerville and Baskerville, pp. 405-415)
- Reading: An Entrepreneur's Story: Brian McTear and Weathervane Music (Radbill, pp. 4-7)
- Learning Journal Entry: Ten Success Principles (Beeching, pp. 9-13)
- Learning Journal Entry: Entrepreneurial Checklist (Beeching, pp. 14-15)
- Learning Journal Entry: Dreaming the Dream (Cutler, p. 13)

1. What types of work do you enjoy the most?
 2. What working conditions are optimal?
 3. What are your overriding artistic goals?
 4. What impact do you hope to make?
 5. What single project, above all others, do you want to accomplish in your lifetime?
 6. What sort of legacy do you hope to leave?
 7. To what lengths are you willing to go in pursuit of these dreams?
- Learning Journal Entry:
Watch video: Derek Sivers, Why You Need to Fail (Radbill, pp. 11-12)
<http://www.taylorandfrancis.com/cw/radbill-9780415896382/s1/chapter1/>
Now Answer these questions based on your life's expectations
 1. Give examples of *accidental* failures—when you tried something, didn't expect to fail, but did. What was your reaction? How did others react?
 2. Reflect on 'no pain, no gain' as a metaphor for 'not failing, not learning' as it applies to your life, both personal and professional.
 3. "If you're not failing you're not trying hard enough." Connect this quote...to your personal experiences with *music*.
 - Forum Entries

Instructor Resources

- Baskerville, David, and Tim Baskerville. *Music Business Handbook and Career Guide*. 10th ed. Thousand Oaks, CA: SAGE Publications, 2013.
- Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career In Music*. 2nd ed. New York: Oxford University Press, 2010.
- Cutler, David. *The Savvy Musician: Building a Career, Earning a Living, and Making a Difference*. Pittsburgh, PA: Helius Press, 2010.
- Radbill, Catherine Fitterman. *Introduction to the Music Industry: An Entrepreneurial Approach*. New York: Routledge, 2013.

Semester One, Week Two: Understanding Your Brand – Developing Your Brand

Objectives

- Introduce Brand concept
- Learn and understand the personal brand
- Explore the three components of the personal music brand through visual thinking activity
- Explore Brand concept through collaborative activities
- Assess capabilities with "careful self-appraisal"

Significant Learning Goals

- Foundational Knowledge: What is a Brand?
- Human Dimension: What is My Personal Music Brand?
- Caring: Private self, Professional self, and Physical self

Active Learning Components

- Getting Information and Ideas (Indirect): Lectures, Readings
- Doing Experiencing (Indirect): Case Study
- Observing Experiencing (Indirect): An Entrepreneur's Story
- Reflecting (Direct): Learning Journal Entries, Forum Entries

Activities and Assignments

- Reading: An Entrepreneur's Story: John Janick and Fueled By Ramen (Radbill, pp. 37-39)
- Reading: Brand You (Radbill, pp. 39-51)
- Reading: Building Your Brand (Cutler, pp. 39-43)
- Reading: Visual Thinking (Osterwalder and Pigneur, pp. 147-159)
- Group Activity: Opportunities Ahead (Radbill, p. 51)
Choose two artists—one whom you feel has a strong brand and the other who has not. Evaluate the elements of the artist's strong brand identity according to what you learned in this chapter. What can you apply to the artist who has a weak brand identity? What specific suggestions do you have to strengthen the artist's brand.
- Group Activity: Talking Back Class Discussions (Radbill, p. 51)
Making a branding checklist for Third Rail, as you did for the band above. Working with your colleagues, craft a detailed plan that will help Sam, Cody, Jared, and Walter build a strong Third Rail brand.
- Learning Journal Entry: Project Based Career Advancement (Beeching, pp. 16-17)
- Learning Journal Entry: My Strengths, Weaknesses, Talent (Baskerville and Baskerville, p. 481)
- Forum Entries

Instructor Resources

- Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career In Music*. 2nd ed. New York: Oxford University Press, 2010.
- Cutler, David. *The Savvy Musician: Building a Career, Earning a Living, and Making a Difference*. Pittsburgh, PA: Helius Press, 2010.
- Osterwalder, Alexander. *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. Edited by Yves Pigneur and Tim Clark. Hoboken, NJ: John Wiley & Sons, 2010.
- Radbill, Catherine Fitterman. *Introduction to the Music Industry: An Entrepreneurial Approach*. New York: Routledge, 2013.

Semester One, Week Three: Self-Efficacy and Self-Awareness

Objectives

- Introduce the Theory of Self-Efficacy (Albert Bandura)
- Learn and understand perceived self-efficacy, achievement behaviors, and motivation
- Discover Self through awareness and assessment
- Understand goal-setting principles through case study exercise
- Practice personal goal-setting

Significant Learning Goals

- Foundational Knowledge: Theory of Self-Efficacy, Perceived Self-Efficacy
- Human Dimension: Perceived Self-Efficacy, Motivation
- Caring: Perceived Achievement Behaviors
- Learning How To Learn: Self-Assessment

Active Learning Components

- Getting Information and Ideas – Direct: Guest Speaker
- Getting Information and Ideas (Indirect): Lectures, Readings
- Doing Experiencing (Direct): Self-Assessment
- Doing Experiencing (Indirect): Case study
- Reflecting (Direct): Learning Journal Entries, Forum Entries

Activities and Assignments

- Reading: Theoretical Perspectives “Self-Efficacy, Outcome Expectancies, and Control” (Bandura, pp. 21-24)
- Reading: The Nature and Structure of Self-Efficacy “Effects of Self-Assessment” (Bandura, pp. 46-47)
- Reading: Motivation and Self-Regulation (Caprara and Cervone, pp. 338-383)
- Case Study: Determining Short-Term Goals (Beeching, pp. 18-19)
- Learning Journal Entry: Discovering Yourself (Baskerville and Baskerville, p. 479)
- Learning Journal Entry: Self-Assessment: Where Are You Now? (Beeching, pp. 17-20)
- Learning Journal Entry: Career Forward (Beeching, p. 20)
Working through these questions will help you move ahead. Writing out your answers will help you with thinking through and committing to your goals.
 1. How do you define success?
 2. What specifically do you love about music?
 3. What specifically do you love about being a musician? (This is not the same as question 2)
 4. What is your long-term goal? Describe in detail the life you’d like to be leading ten years from now. Where do you see yourself living? What kinds of work are you doing? Is there a family or significant other involved? A garden? Pets?
 5. What is your short-term goal? To progress toward your long-term goal, what do you realistically want to accomplish one year from now?
 6. What do you want to accomplish this month that will advance you toward your short-term goal?
 7. What’s on your to-do list for this week?
- Forum Entries

Instructor Resources

- Bandura, Albert. *Self-Efficacy: The Exercise of Control*. New York: W. H. Freeman and Co., 1997.
- Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career In Music*. 2nd ed. New York: Oxford University Press, 2010.

- Boud, David. "Enhanced Learning through Self-Assessment." New York: Routledge, 1995.
- Caprara, Gian Vittorio, and Daniel Cervone. *Personality: Determinants, Dynamics, and Potentials*. New York: Cambridge University Press, 2000.
- Schunk, Dale H. "Self-Efficacy and Achievement Behaviors." *Educational Psychology Review* 1, no. 3 (September 1989): 173-208. Accessed September 5, 2014. <http://www.jstor.org/stable/23359217>.

CONCLUSION

Due to the current economic climate, technological advances, and increased competition, artists are faced with new challenges and expectations in the performing arts world.⁴⁶⁹ Established artists have responded to the new expectations by embracing portfolio careers, creating their own performance opportunities, or by simply leaving the profession.⁴⁷⁰ Recent graduates with performance degrees discover that their training did not prepare them for the new approaches and different skill sets required in order to sustain a career.⁴⁷¹ Reviewed literature calls for a new type of training in academia that empowers students to be creative, innovative, and embrace an entrepreneurial mindset.⁴⁷² Research and literature demonstrated the need for entrepreneurship skills in collegiate training.⁴⁷³ Studies revealed a disconnect between students career perceptions and their career realities.⁴⁷⁴ In research narratives, students expressed concern and frustration for not feeling prepared for their careers in music.⁴⁷⁵ Music schools with the means and resources have addressed new challenges by integrating arts entrepreneurship training programs into

⁴⁶⁹ Harlow, "The Road to Results: Effective Practices for Building Arts Audiences"; Baskerville and Baskerville, *Music Business Handbook*, 13.

⁴⁷⁰ Clague, "Real-World Musicology," 168.

⁴⁷¹ Cutler, *The Savvy Musician*, 10-14; Squier, "Art and Innovation," 40; Nie, "Music and Entrepreneurship," 113.

⁴⁷² College Music Symposium, "CMS Webinar Series on Music Curricula for the 21st Century"; Millar, "The Future of Music Careers"; College Music Society, "2010 CMS Summit Handbook."

⁴⁷³ Millar, "The Future of Music Careers"; Business and Entrepreneurial Needs of Performing Artists; College Music Society, "Fostering Sustainable Arts Careers"; Strategic National Arts Alumni Project, Annual Report 2014; College Music Society, "2009 Survey of Music Faculty Attitudes."

⁴⁷⁴ Business and Entrepreneurial Needs of Performing Artists; College Music Society, "Fostering Sustainable Arts Careers."

⁴⁷⁵ Ibid.

curricula.⁴⁷⁶ Several schools have developed certificates programs, and offered workshops and electives to help address the need.⁴⁷⁷ Most schools, however, are still locating resources and researching ways in which to fully integrate the necessary entrepreneurial skills into arts training.⁴⁷⁸

The goal of my proposed course design is to help institutions bridge the gap until the means and resources are available for a more formalized integration of arts entrepreneurship training programs. As previously stated, my aim is that through this proposed course design students would: (1) realize their value and brand as performing artists, (2) understand financial and legal responsibilities, (3) establish realistic professional and personal goals, (4) explore artistic opportunities and available markets for achieving personal and financial success, (5) locate and sustain employment in the profit or nonprofit sectors, and (6) to encourage artistic innovation through collaborative partnerships. My hope is that future research will be conducted and show students are being equipped and empowered to pursue their performance goals through entrepreneurial means. It is my expectation that research will reveal performing artists are successfully navigating through challenges due to their training and acquired skill sets, and therefore inspiring and impacting lives with their innovative and creative ways of music making.

⁴⁷⁶ Berklee School of Music, "Focused Areas," Institute for Creative Entrepreneurship, accessed July 31, 2015, <https://www.berklee.edu/focused/ice>; "About Us," Eastman School of Music University of Rochester, Institute for Music Leadership, accessed July 31, 2015, <http://www.esm.rochester.edu/iml/about.php>; "Entrepreneurial Musicianship," New England Conservatory, accessed July 31, 2015, <http://necmusic.edu/em>; "Center for Music Entrepreneurship," Manhattan School of Music, accessed July 31, 2015, <http://www.msmnyc.edu/Instruction-Faculty/Center-for-Music-Entrepreneurship/>.

⁴⁷⁷ "Project Jumpstart," Entrepreneurship and Career Development, Jacobs School of Music Indiana University, accessed July 31, 2015, <http://www.music.indiana.edu/departments/offices/entrepreneurship-careers/jumpstart/>.

⁴⁷⁸ College Music Society, "2010 CMS Summit Handbook."

Appendix A: Survey Questionnaire

BUSINESS AND ENTREPRENEURIAL NEEDS OF PERFORMING ARTISTS

Introduction

Greetings!

The following survey is a component of my doctoral project. The purpose of this survey is to help determine the business and entrepreneurial needs of performing artists.

I would appreciate your time in responding to the following survey questions. Your responses will be anonymous, and it should take a maximum of five minutes to complete. The survey will close on Wednesday, December 31, 2014.

If you have any questions or concerns about this survey, please do not hesitate to contact me at jusherwo@indiana.edu. If you have any questions regarding your rights as a research subject you may contact the Indiana University Human Subjects Office at (812) 856-4242 or (800) 696-2949.

I greatly appreciate your input!

Thank you,

Jessica Usherwood
Doctor of Music Candidate, Voice Performance & Literature
Jacobs School of Music Indiana University
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Classification

Please check which most describes your current status.

- ☐ Graduate performance student
- ☐ Performing artist non-student
- ☐ Professor or administrator of a music program, college, or conservatory
- ☐ Arts administrator of a performing arts organization or group

Performing artist non-student

On a scale of 1-5, please rank the following skills needed for your profession (1=most important skill to 5=least important skill). Use the cursor to "Drag and Drop" your answers.

- _____ Artistic technique
- _____ Teaching skills
- _____ Leadership skills
- _____ Entrepreneurial skills
- _____ Financial skills

In what capacity were the following skills offered at your last degree program?

	Offered as required coursework for my degree program	Offered through course electives	Offered through workshops and special events	Not offered
Artistic technique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entrepreneurial skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Overall, how relevant was your training at your last degree program to your current work as performing artist?

- ☐ Very relevant
- ☐ Relevant
- ☐ Somewhat relevant
- ☐ Not at all relevant

Is there anything more your institution could have done to help prepare you for your performance career in music?

- ☐ Yes
- ☐ No

If yes, please explain.

How long has it been since you left or graduated from your last music program, college, or conservatory?

- ☐ Less than one year
- ☐ 1 to 3 years
- ☐ 3 to 5 years
- ☐ 5 to 10 years
- ☐ 10 to 15 years
- ☐ More than 15 years

After leaving or graduating, how long did it take you to find work as a performing artist?

- ☐ Found work prior to leaving your music program, college, or conservatory
- ☐ Found work in less than 6 months
- ☐ Found work in 6 to 12 months
- ☐ Found work after more than a year
- ☐ Have not yet found work
- ☐ Did not look for work after leaving or graduating
- ☐ Pursued further education

Are you a freelance artist and/or under management?

- ☐ Freelance
- ☐ Under management
- ☐ Both

What type(s) of job(s) do you currently have? Check all that apply.

- ☐ Full-time performance job
- ☐ Full-time non-performance job
- ☐ Full-time non-music job
- ☐ Part-time performance job
- ☐ Part-time non-performance job
- ☐ Part-time non-music job
- ☐ Short-term gigs
- ☐ I don't have a job at this time

Which of the following best describes your performance schedule? Check all that apply.

- ☐ I have an annual orchestra/opera contract
- ☐ I have a seasonal orchestra/opera contract
- ☐ I perform less than 3 months out of the year
- ☐ I perform 3 to 6 months out of the year
- ☐ I perform 6 to 9 months out of the year
- ☐ I perform more than 9 months out of the year
- ☐ I only perform on weekends
- ☐ Other: _____

What was your individual annual income in 2013?

- ☐ Under \$10,000
- ☐ Between \$10,000 and \$30,000
- ☐ Between \$30,000 and \$60,000
- ☐ Between \$60,000 and \$90,000
- ☐ Between \$90,000 and \$150,000
- ☐ \$150,000 and over
- ☐ I prefer not to respond

What percentage of your annual income in 2013 was due to your work as a performing artist?

- ☐ Less than 20%
- ☐ 21% to 40%
- ☐ 41% to 60%
- ☐ 61% to 80%
- ☐ 81% to 100%

How concerned are you about the success of your career as a performing artist?

- ☐ Very concerned
- ☐ Concerned
- ☐ Somewhat concerned
- ☐ Not concerned

How often do you collaborate with other artists in your work as a performing artist?

- ☐ Always
- ☐ Often
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Do you have an interest in starting an arts-related organization?

- ☐ I have already started an arts-related organization
- ☐ Yes, I have an interest in starting an arts-related organization
- ☐ No, I do not have an interest

Do you have a performance-focused social media or web presence?

- ☐ Yes
- ☐ No

If yes, please check all that apply.

Facebook Artist Page

- ☐ Twitter
- ☐ YouTube
- ☐ Website
- ☐ LinkedIn
- ☐ SoundCloud
- ☐ Other: _____

In your opinion, what do you believe is your greatest challenge to be successful as a performing artist? Please describe.

What degree did you pursue at your last music program, college, or conservatory?

- ☐ Artist Diploma
- ☐ MA
- ☐ MM or M.Mus
- ☐ DM or DMA
- ☐ PhD
- ☐ Other degree: _____

Please list your major or concentration of the last degree program you pursued.

Please list your minor of the last degree program you pursued.

Did you complete the degree program at the last institution you attended?

- ☐ Yes
- ☐ No

Graduate performance student

In what capacity are the following skills offered for your current degree program?

	Offered as required course work for my degree program	Offered through course electives	Offered through workshops and special events	Not offered
Artistic technique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entrepreneurial skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

On a scale of 1-5, please rank the following skills for your profession (1=most important skill to 5=least important skill). Use the cursor to "Drag and Drop" your answers.

- _____ Artistic technique
- _____ Teaching skills
- _____ Leadership skills
- _____ Entrepreneurial skills
- _____ Financial skills

Are you currently working in a professional capacity as a performing artist?

- ☐ Yes
- ☐ No

What type of work do you expect to have after you graduate? Check all that apply.

- ☐ Full-time performance job
- ☐ Full-time non-performance job
- ☐ Full-time non-music job
- ☐ Part-time performance job
- ☐ Part-time non-performance job
- ☐ Part-time non-music job
- ☐ Short-term gigs
- ☐ I don't expect to work after I graduate

What annual income do you expect to earn as a performing artist when you graduate?

- ☐ Under \$10,000
- ☐ Between \$10,000 and \$30,000
- ☐ Between \$30,000 and \$60,000
- ☐ Between \$60,000 and \$90,000
- ☐ Between \$90,000 and \$150,000
- ☐ \$150,000 and over

What type of work do you expect to be doing in 5 years? Check all that apply.

- ☐ Performing
- ☐ Teaching
- ☐ Holding a music related, non-performance position
- ☐ Holding a non-music related position

What annual income do you expect to earn as a performing artist in 5 years?

- ☐ Under \$10,000
- ☐ Between \$10,000 and \$30,000
- ☐ Between \$30,000 and \$60,000
- ☐ Between \$60,000 and \$90,000
- ☐ Between \$90,000 and \$150,000
- ☐ \$150,000 and over

What do you expect to be doing in 10 years? Check all that apply.

- ☐ Performing
- ☐ Teaching
- ☐ Holding a music related, non-performance position
- ☐ Holding a non-music related position

What annual income do you expect to earn as a performing artist in 10 years?

- ☐ Under \$10,000
- ☐ Between \$10,000 and \$30,000
- ☐ Between \$30,000 and \$60,000
- ☐ Between \$60,000 and \$90,000
- ☐ Between \$90,000 and \$150,000
- ☐ \$150,000 and over

How concerned are you about the potential success of your career as a performing artist?

- ☐ Very concerned
- ☐ Concerned
- ☐ Somewhat concerned
- ☐ Not concerned

Do you currently collaborate with other artists at school?

- ☐ Always
- ☐ Often
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Do you currently collaborate with other performing artists outside of school?

- ☐ Always
- ☐ Often
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Do you have an interest in starting an arts-related organization?

- ☐ I have already started an arts-related organization
- ☐ Yes, I have an interest in starting an arts-related organization
- ☐ No, I do not have an interest

Do you have a performance-focused social media or web presence?

- ☐ Yes
- ☐ No

If yes, please check all that apply.

- ☐ Facebook Artist Page
- ☐ Twitter
- ☐ YouTube
- ☐ Website
- ☐ LinkedIn
- ☐ SoundCloud
- ☐ Other: _____

In your opinion, what do you believe will be your greatest challenge to be successful as a performing artist? Please describe.

In your opinion, is there anything that your institution could do better to prepare you for your professional career in music? If yes, please explain.

What degree are you pursuing at your current music program, college, or conservatory?

- ☐ Artist Diploma
- ☐ MA
- ☐ MM or M.Mus
- ☐ DM or DMA
- ☐ PhD
- ☐ Other degree: _____

Please list the major or concentration of your current degree program

Please list the minor of your current degree program.

Do you plan to seek another degree upon graduation?

- ☐ Yes
- ☐ No
- ☐ Maybe

If yes, please indicate which degree.

- ☐ Artist Diploma
- ☐ MA
- ☐ MM or M.Mus
- ☐ DM or DMA
- ☐ PhD
- ☐ Other degree: _____

Professor or administrator of a music program, college, or conservatory

In what capacity are the following abilities and skills offered for your performance degree programs?

	Offered as required coursework for performance degree programs	Offered through course electives	Offered through workshops and special events	Not offered
Artistic technique	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entrepreneurial skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Financial skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

On a scale of 1-5, how important do you think it is for students to learn the following skills (1=most important skill to 5=least important skill). Use the cursor to "Drag and Drop" your answers.

- _____ Artistic technique
- _____ Teaching skills
- _____ Leadership skills
- _____ Entrepreneurial skills
- _____ Financial skills

Does your music program, college, or conservatory offer music business, arts management, or entrepreneurship courses to your students?

- ☐ Yes
- ☐ No

If yes, please list the music business, arts management, or entrepreneurship courses and/or course topics below.

In your opinion, is there anything more your institution could do to help prepare your students for a performance career in music?

- ☐ Yes
- ☐ No

If yes, please explain.

What best describes the music division of your academic institution?

- ☐ Department
- ☐ Program
- ☐ School
- ☐ Conservatory

What degree programs are offered at your academic institution? Please check all that apply.

- ☐ BA
- ☐ BM or B.Mus
- ☐ BS
- ☐ Other undergraduate degrees: _____
- ☐ Artist Diploma
- ☐ MA
- ☐ MM or M.Mus
- ☐ DM or DMA
- ☐ PhD
- ☐ Other graduate degrees: _____

Arts administrator of a performing arts organization or group

Which of the following best describes your performing arts organization?

- ☐ Community Arts Center
- ☐ Opera House
- ☐ Performing Arts Center
- ☐ Performing Arts Center hosted by an Academic Institution
- ☐ Performing Arts Group
- ☐ Symphony Orchestra
- ☐ Other: _____

On a scale of 1-4, please rank the following factors as they relate to the success of your organization (1=most significant challenge to 4=least significant challenge). Use the cursor to "Drag and Drop" your answers.

- _____ Audience Development
- _____ Board Leadership
- _____ Fundraising Initiatives
- _____ Programming

Which of the following is the largest contributing factor to the majority of your programming choices?

- ☐ Artistic
- ☐ Financial
- ☐ Other: _____

On a scale of 1-5, please rank which considerations factor into your booking decisions of performing artists (1=most considered to 5=least considered). Use the cursor to "Drag and Drop" your answers.

- _____ Critical reviews
- _____ Personal experience
- _____ Recommendations from booking agents
- _____ References from colleagues
- _____ Reputation of the artist

How concerned are you regarding your working relationship with Artist Unions?

- ☐ Very concerned
- ☐ Concerned
- ☐ Somewhat concerned
- ☐ Not concerned
- ☐ Not applicable

What best describes the current budget of your performing arts organization?

- ☐ Up to \$100,000
- ☐ \$100,000-\$500,000
- ☐ \$500,000-\$2,000,000
- ☐ More than \$2,000,000

Have your budgets generally increased or decreased in the last five years?

- ☐ Increased
- ☐ Decreased
- ☐ Stayed the same

If the budgets have generally increased what do you consider the most contributing factor?

- Audience Development
- Board Leadership
- Fundraising Initiatives
- Programming

If the budgets have generally decreased what do you consider the most contributing factor?

- Audience Development
- Board Leadership
- Fundraising Initiatives
- Programming

In the next five years, do you believe your organization will have to consider changing the ways in which you hire and contract performing artists?

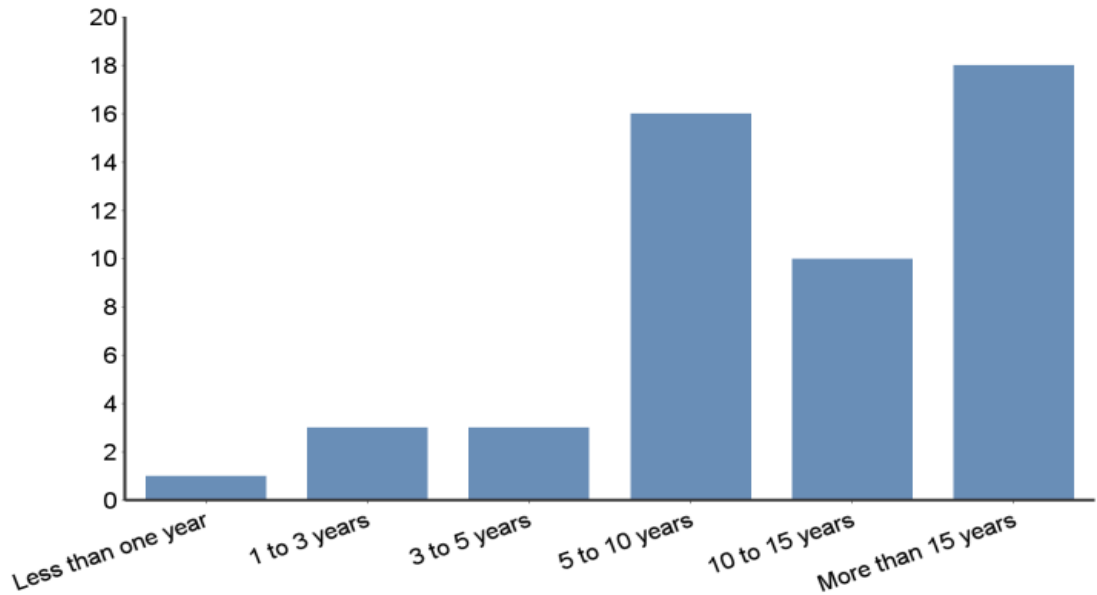
- Yes, we will have to consider substantial changes
- Yes, we will have to consider some changes
- No, not in the foreseeable future

Appendix B: A Selection of Survey Responses

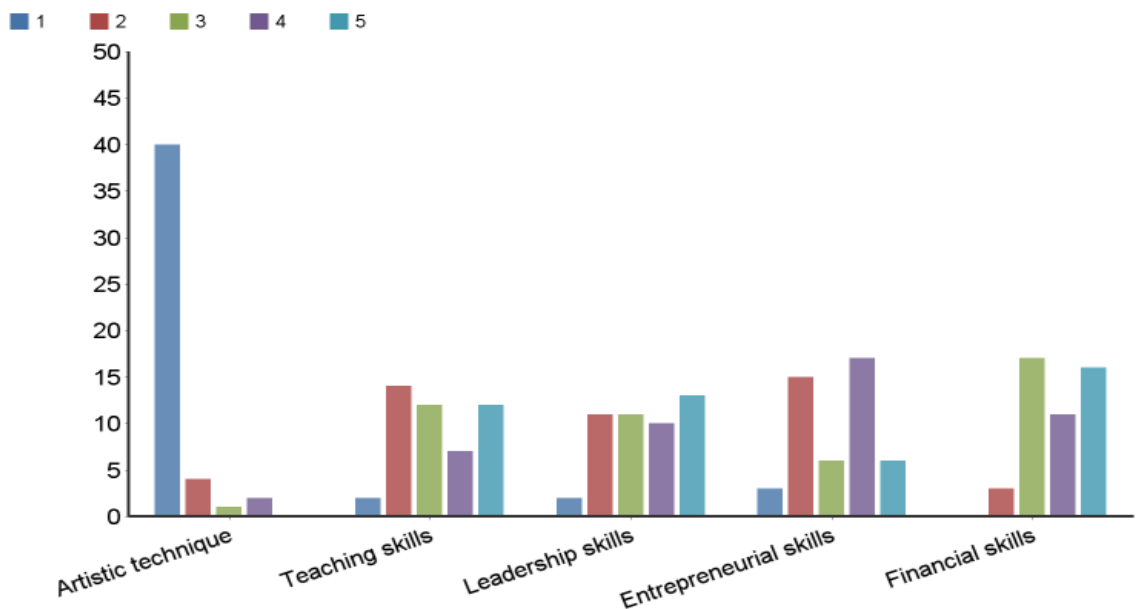
BUSINESS AND ENTREPRENEURIAL NEEDS OF PERFORMING ARTISTS

Performing artist non-student

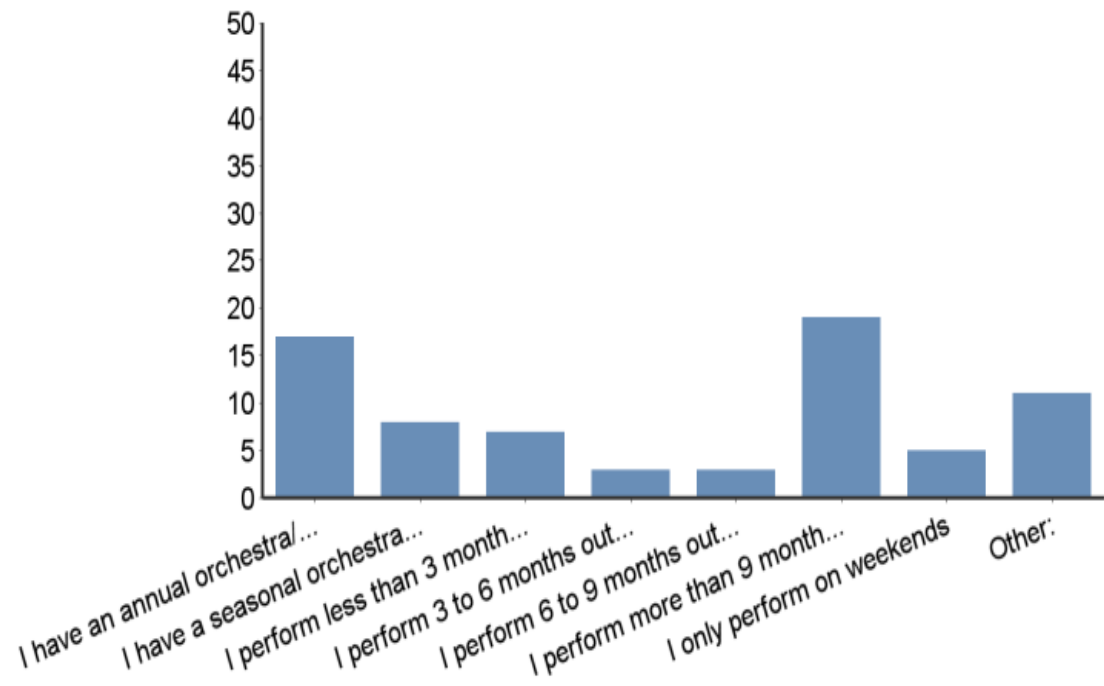
How long has it been since you left or graduated from your last music program, college, or conservatory?



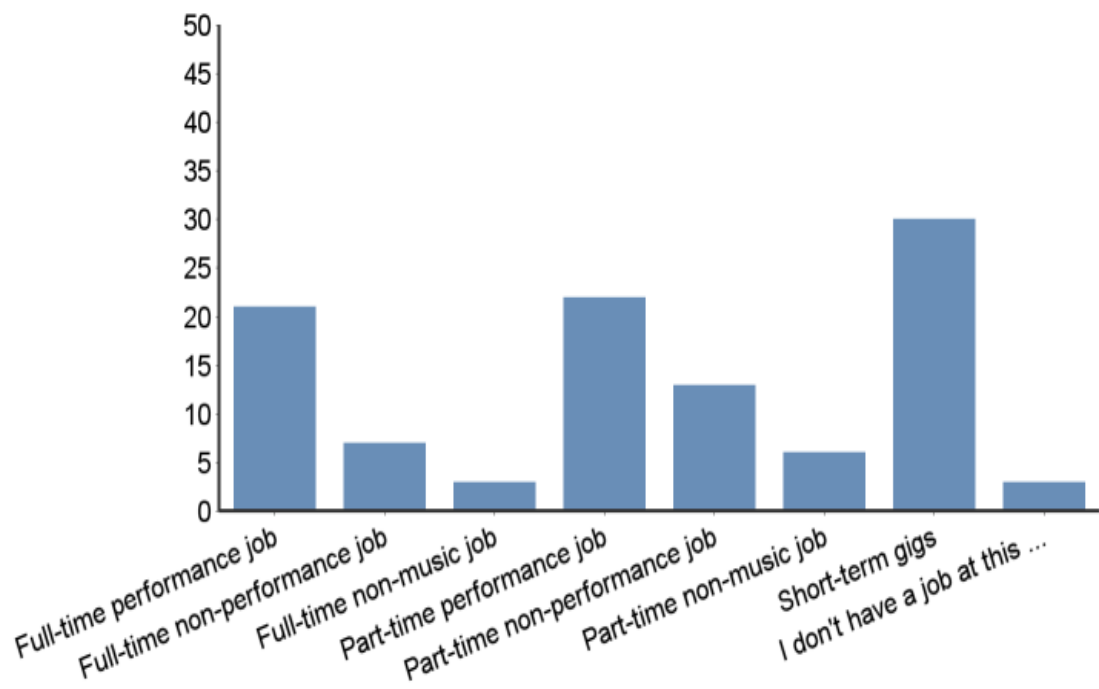
On a scale of 1-5, please rank the following skills needed for your profession (1=most important skill to 5=least important skill).



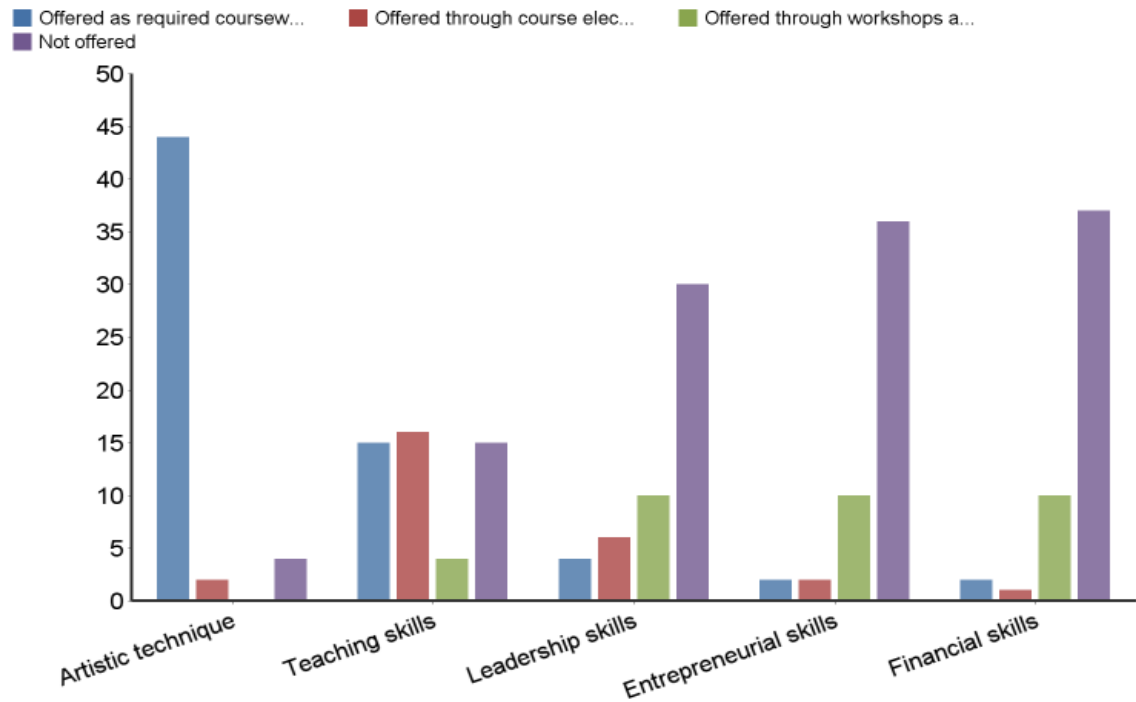
What type(s) of job(s) do you currently have? Check all that apply.



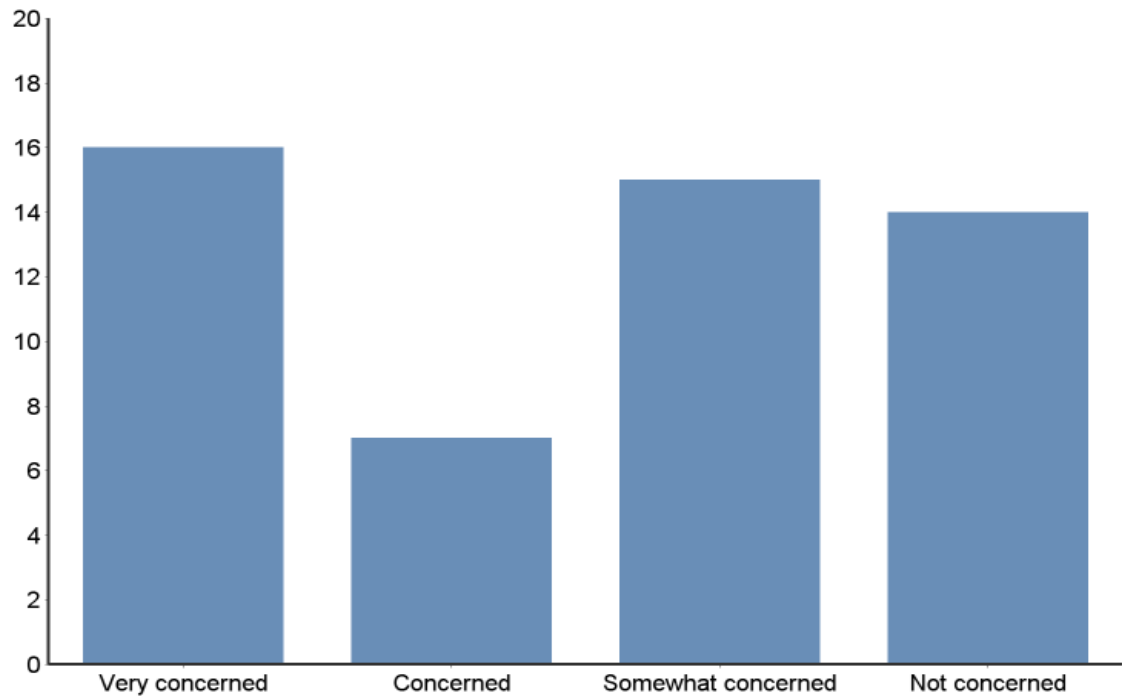
Which of the following best describes your performance schedule? Check all that apply.



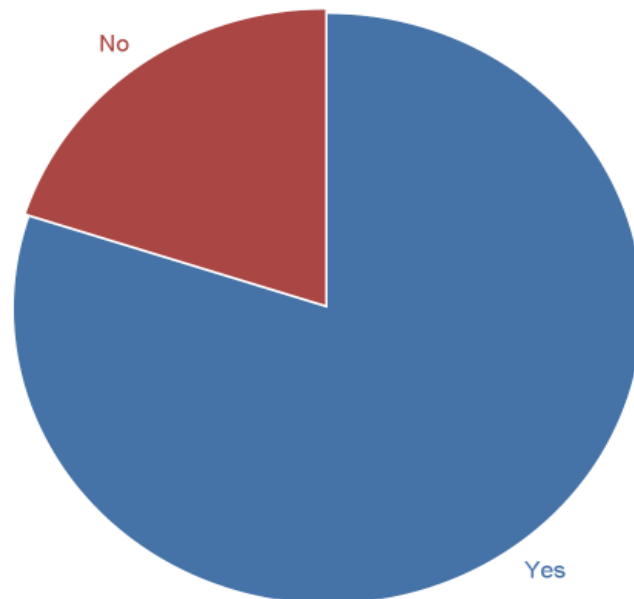
In what capacity were the following skills offered at your last degree program?



How concerned are you about the success of your career as a performing artist?



Is there anything more your institution could have done to help prepare you for your performance career in music?



If yes, please explain.

Selected Responses

It would have been helpful to have required courses about managing and marketing ourselves as professional musicians in the real world.

Thinking outside the box. To create opportunity and broaden an often strict view of "success" in the field.

Now that you mention it, I could have used more coaching in the business side of music. Either from financials, taxes, teaching students etc. the only time I came across dealing with finances was at National Repertory Orchestra where we had a CPA give a good seminar.

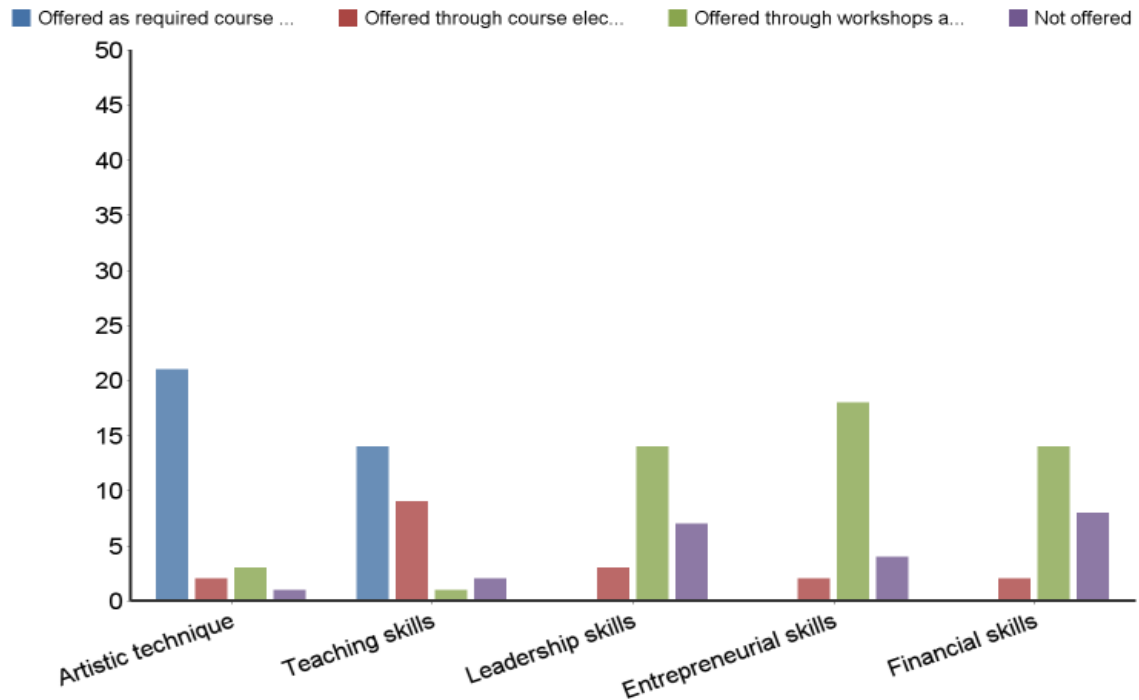
Music is constantly changing and I would have liked to have seen more offerings on the business side of music, in particular on promotion, recording, concert presentation, working with the media, etc.

I think a business skills class would be CRUCIAL to today's education system for artists. How to market oneself, branding, giving a "pitch," using online marketing/social media, networking and maintaining contacts...this is all stuff I had to learn on my own, through trial and error or observing people in other industries, and it's absolutely applicable to artists, so it should be taught in university.

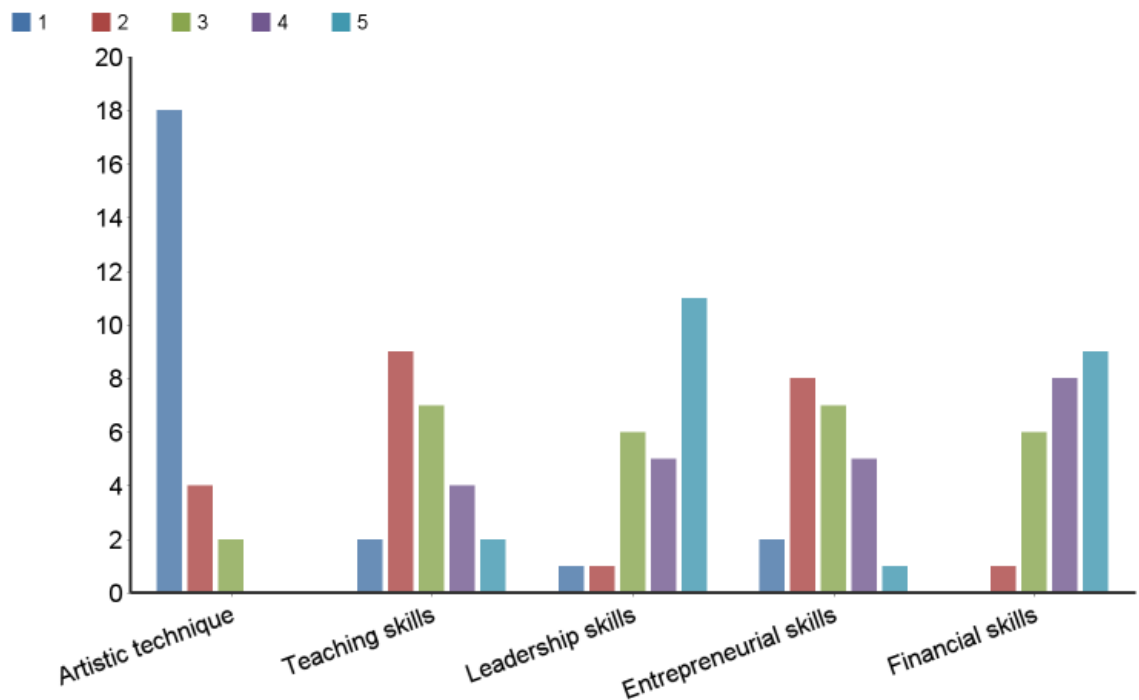
Classes/seminars in marketing, taking auditions, promoting yourself as performer and teacher, and some of the tax implications of self-employment/independent contractor versus employee status would have been helpful.

Graduate performance student

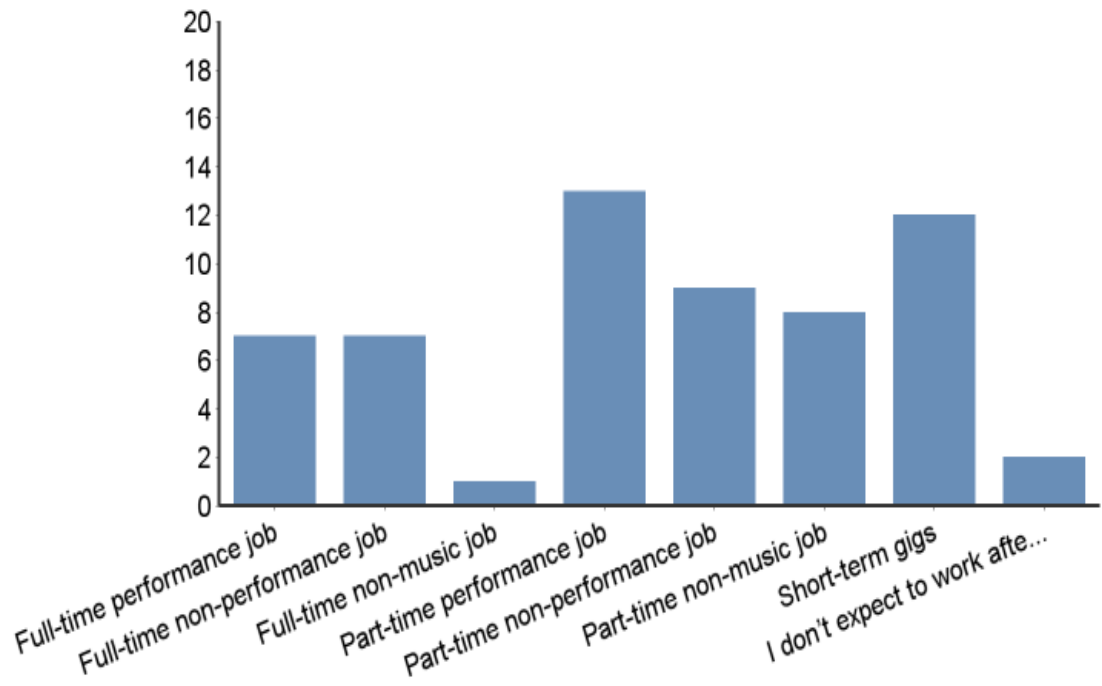
In what capacity are the following skills offered for your current degree program?



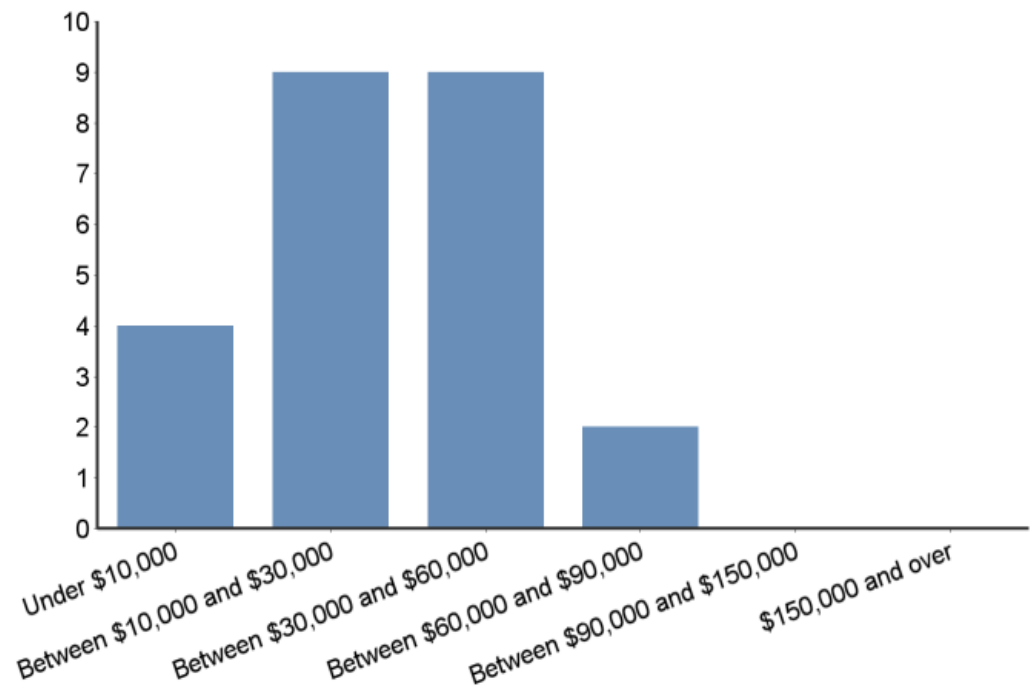
On a scale of 1-5, please rank the following skills for your profession (1=most important skill to 5=least important skill). Use the cursor to "Drag and Drop" your answers.



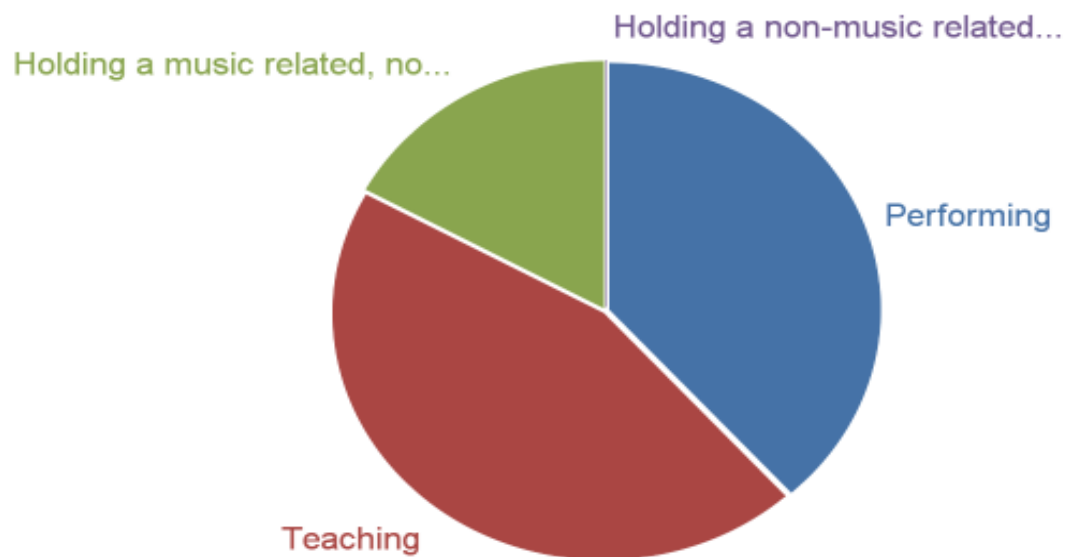
What type of work do you expect to have after you graduate? Check all that apply.



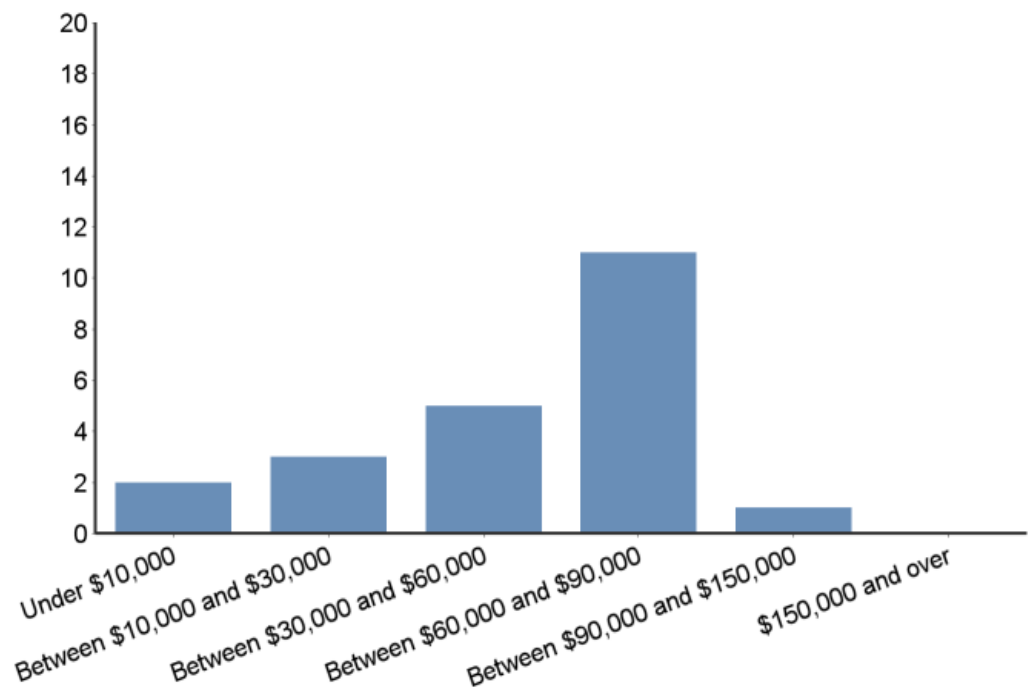
What annual income do you expect to earn as a performing artist when you graduate?



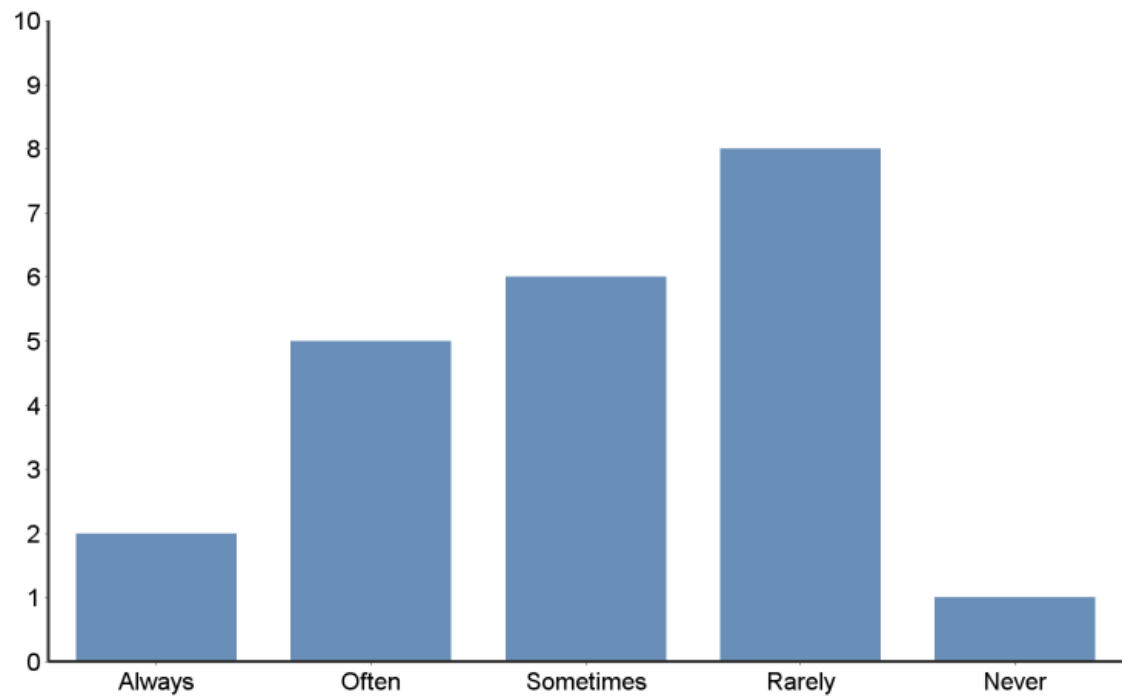
What do you expect to be doing in 10 years? Check all that apply.



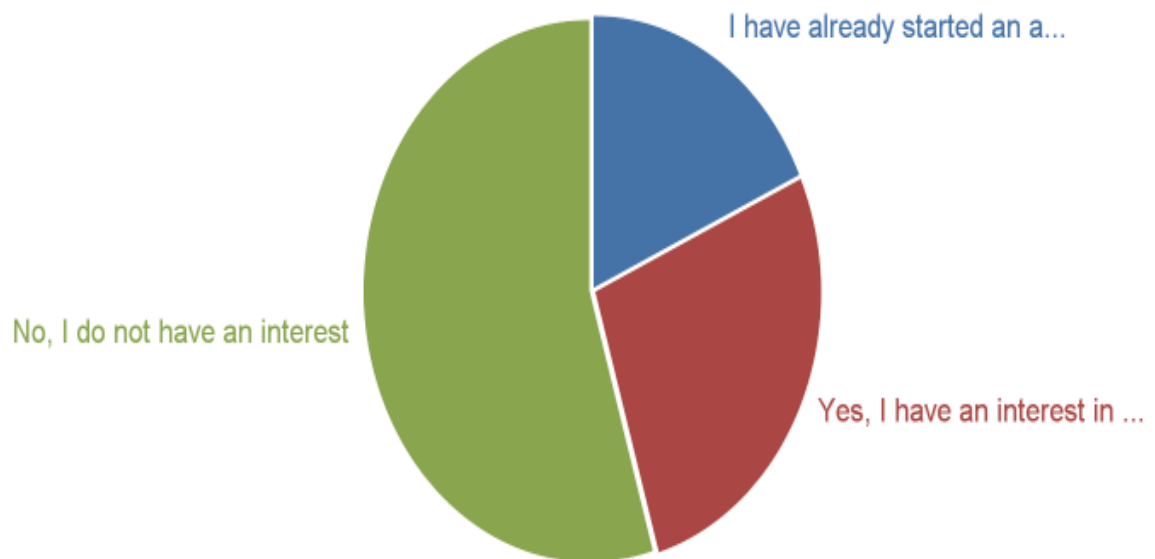
What annual income do you expect to earn as a performing artist in 10 years?



Do you currently collaborate with other performing artists outside of school?



Do you have an interest in starting an arts-related organization?



In your opinion, what do you believe will be your greatest challenge to be successful as a performing artist? Please describe.

Selected Responses

I think the lack of knowledge on how to navigate the business side of singing will be my biggest challenge.

Find continued employment

Balancing life as an aspiring musician/entrepreneur and the reality of working non-music related jobs (such as restaurant work or nannyng) and knowing the next step in the pursuit of my career.

I expect that my greatest challenge will be learning which applications and auditions to go for based on opportunity and likelihood of getting them considering my financial position. Audition and travel costs can get very steep, and if I am not making a lot of money, I expect it will be a challenge to decide how many, and which auditions to go for.

My technical skills being good enough, having/keeping the motivation to continue auditioning and building up my social media/web presence, having confidence in myself and my abilities, having enough money/resources for auditions and travel, having enough money, time, and energy to keep improving my skills

Organization, managing my expectations and finances, finding motivation

Performing artists have to jump through many hoops and be interesting enough to get hired but not overly so as to rub someone the wrong way. Vivid performers who have a great ability to either silence their opinions or who are able to express themselves in a non-threatening manner are often successful. They go along without challenging the fragile egos of the powerful and fly under the radar enough to build a career.

The greatest challenge will be adapting to changes in the musical, artistic, and technological (media) environment. Classical artists can no longer isolate themselves from other genres and diverse audiences. Similarly, I must teach with a broader emphasis so that my students are even better equipped for the future.

Success as a performing artist means to me that I can connect with others through my performance. Making and maintaining that connection will be most challenging aspect of my career.

My greatest challenge will be trying to be my own publicist, manager, and assistant until I can afford my own. I don't feel that I possess an entrepreneurial spirit and that's not something that I can say I was necessarily "taught." It's challenging enough to just be a graduate student.

High supply, low demand

The change of the artistic community in the world as a whole is going to make it difficult for performing artists. With opera companies closing left and right, it makes you wonder how anyone is going to be able to make a living solely from performing.

Finding a way to balance an inconsistent performing career with other work to remain financially stable until the performing career is self-sufficient enough to be my primary form of income.

In your opinion, is there anything that your institution could do better to prepare you for your professional career in music? If yes, please explain.

Selected Responses

Show me how to market myself.

I think classes on the business side would be extremely helpful (taxes, expected income, etc). As performers, it is not enough to only have great talent.

My institution has greatly improved and added a career development organization, which offers many workshops, as well as personal appointments for career counseling and development. However, I would like to see more workshops or full courses offered about managing finances as an artist, including advice as to where it is best to invest our money, whether is be auditioning, with a manager, etc.

*Continue to cultivate and maintain connections with existing professional organizations
There are so many ways to be successful and make a living, but people generally talk about only one way which isn't really feasible anymore in this generation. Also the lack of realistic goals is a problem.*

I honestly feel like they are doing an excellent job at providing performance opportunities, workshops on all subjects and skill sets to help prepare for a career, providing advice from those who are in the field or had a successful career...I just need to personally grow more.

Workshops on financial interests - how to budget, taxes for the arts, etc.

Allow singers who want to pursue other focus options (like teaching or arts admin. with performance as secondary) to find a place to be mentored and supported in this decision during their degree program.

Not really, there are so many required classes, electives, concerts, and workshops available to learn so many aspects of the music profession.

Offer more courses in music entrepreneurship.

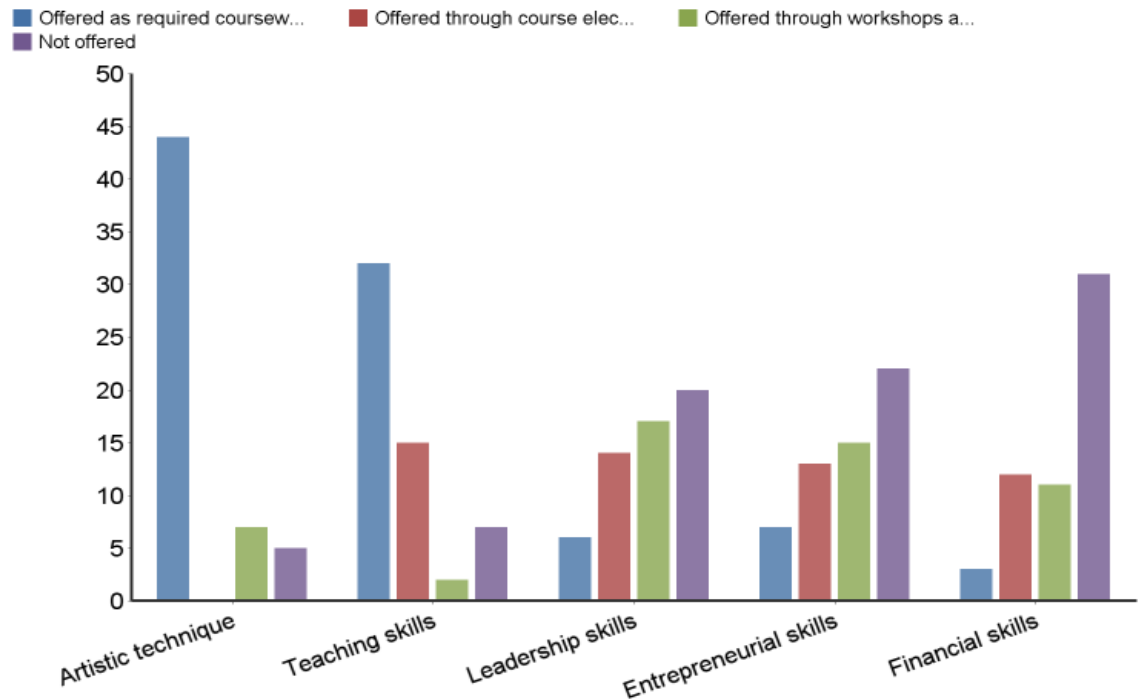
Offering a legitimate music business class where we learn how to make websites and business cards for ourselves, learn how to do quality recordings, learn about unions, and how to negotiate salaries would be helpful as well.

Teaching the administration skills needed to be an independent contractor would be nice.

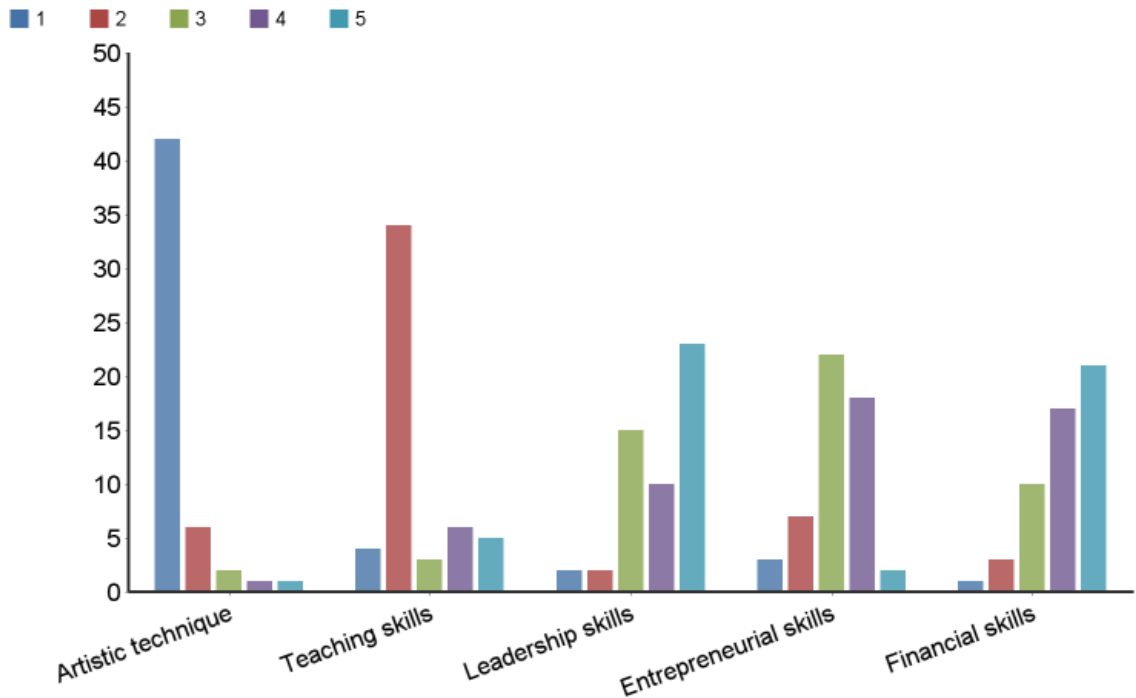
The individual disciplines (performance, musicology, theory, education, ensembles, etc.) need to realize their interdependence on one another. Furthermore, they need to prepare students better for diverse artistic creation, rather than simply satisfying the demands of the academy and the status quo. We must be extremely cautious of preparing students to be good students rather than musicians, educators, businesspeople, etc.

Professor or administrator of a music program, college, or conservatory

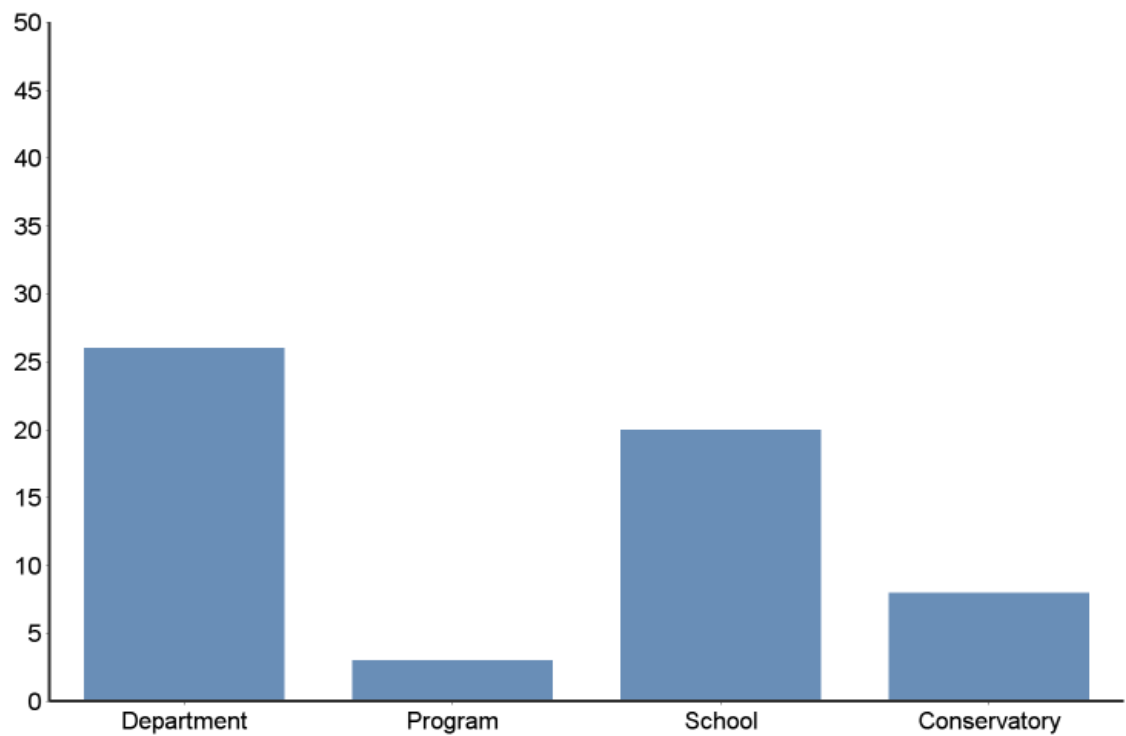
In what capacity are the following abilities and skills offered for your performance degree programs?



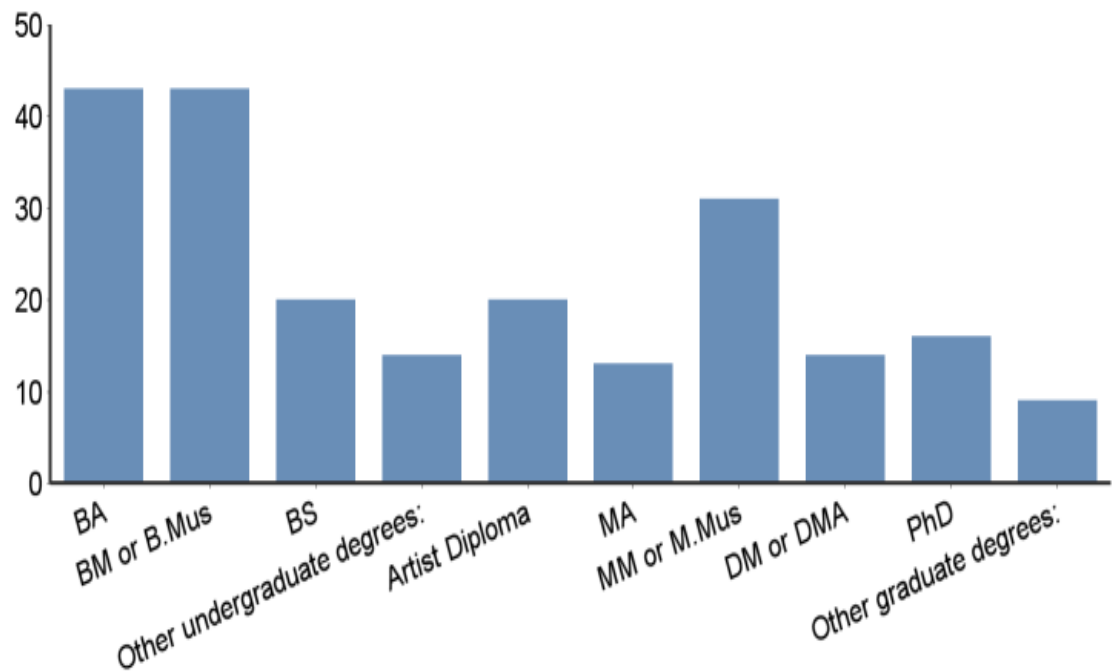
On a scale of 1-5, how important do you think it is for students to learn the following skills (1=most important skill to 5=least important skill). Use the cursor to "Drag and Drop" your answers.



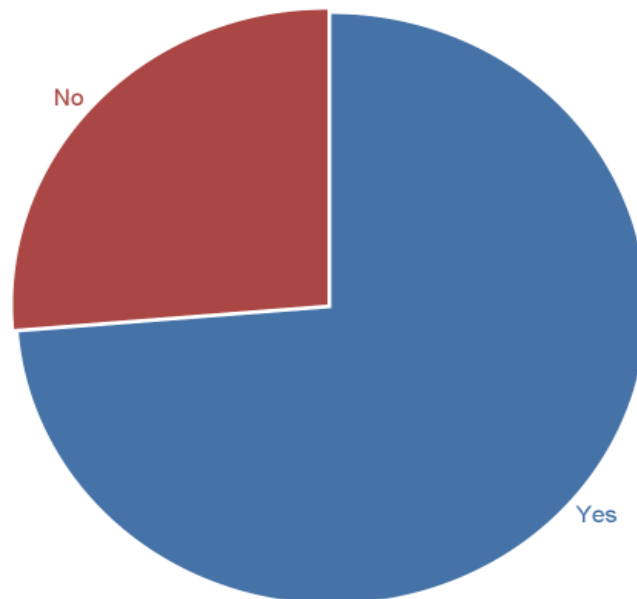
What best describes the music division of your academic institution?



What degree programs are offered at your academic institution? Please check all that apply.



In your opinion, is there anything more your institution could do to help prepare your students for a performance career in music?



If yes, please explain.

Selected Responses

My institution does a wonderful job training music educators. But it does much less in training students for the “real world” of music performance, or other music-based careers. It would be wonderful to have more master classes, workshops, and courses related to finances/music business, marketing, arts administration, or mentoring by alumni in related fields.

Entrepreneurship and financial training should be included somehow. They are critical for the success of performers. As we are an undergrad institution, most of our performance students go on to grad school, where we hope they get training in these areas.

There is always more for schools to offer, however no school can offer anything. In the realm of offering a lot, but not everything, the school does an excellent job offering a wide variety of courses and workshops annually.

Work much harder to de-stigmatize the types of musical career that don't involve performing at Carnegie Hall or the Met. From the beginning, students should see a wealth of available career possibilities, such as studio work, recording engineering, ensemble performance, education, etc.

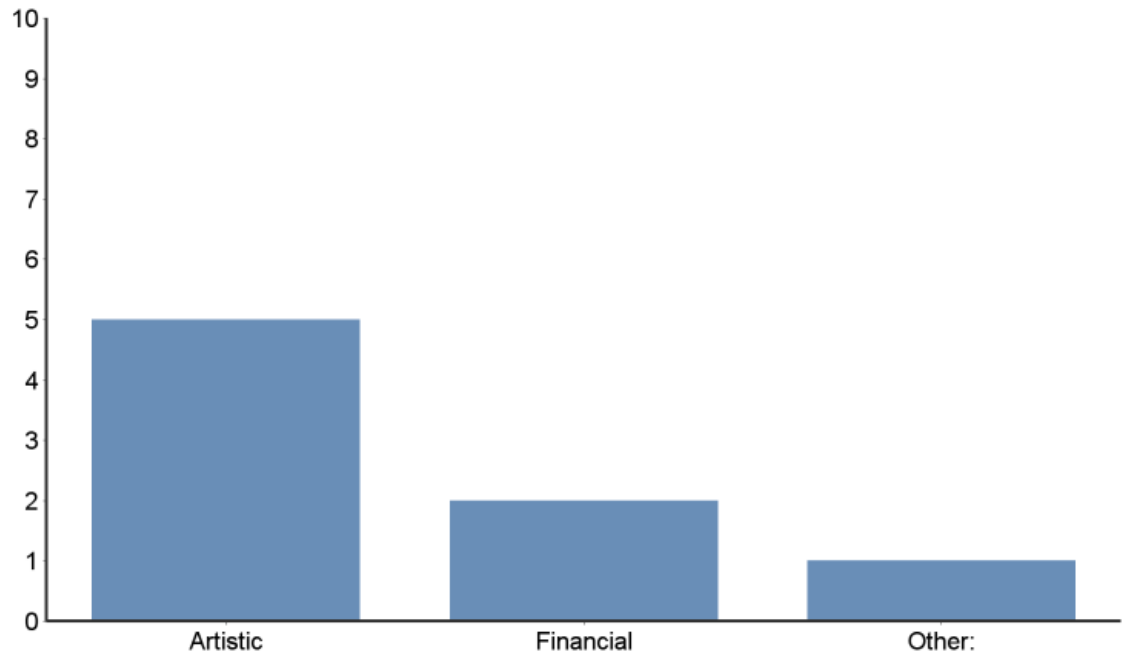
To teach promotion and advertising skills. To teach about the various paths a performance career might take. Our students are trained very well musically. They do not have much training in the realities of making a living as a concert performer.

Mostly on the financial side: taxes, money management, bookkeeping for artists, etc.

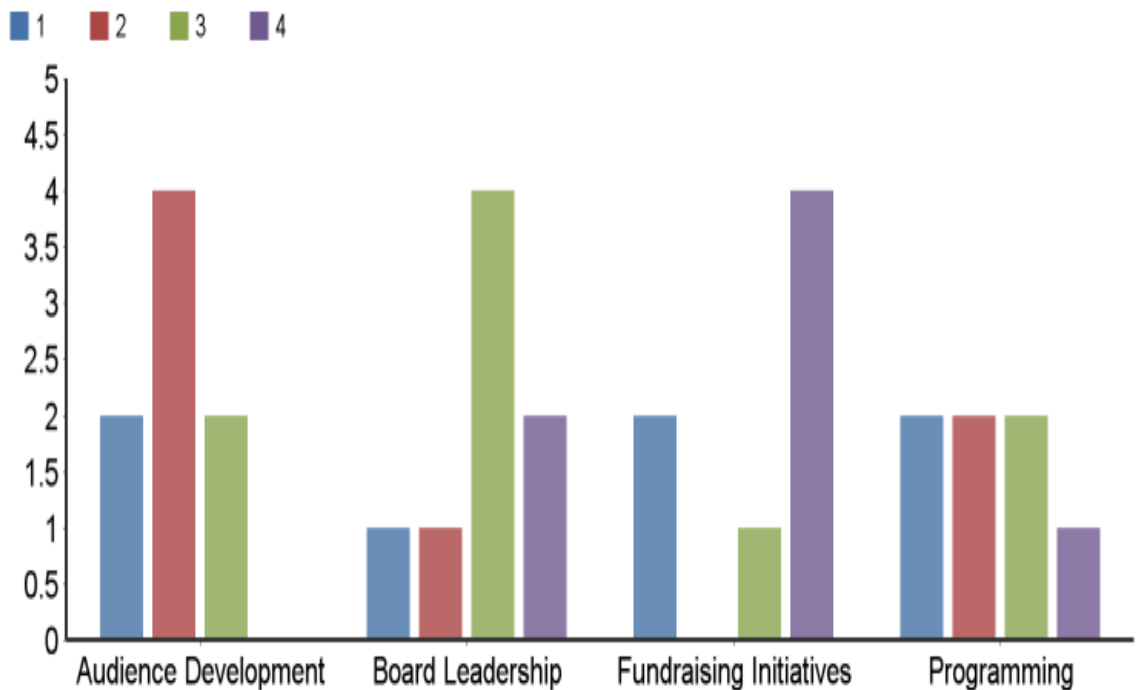
A more integrated approach to career development and music entrepreneurship within curriculum and departmental activity.

Arts administrator of a performing arts organization or group

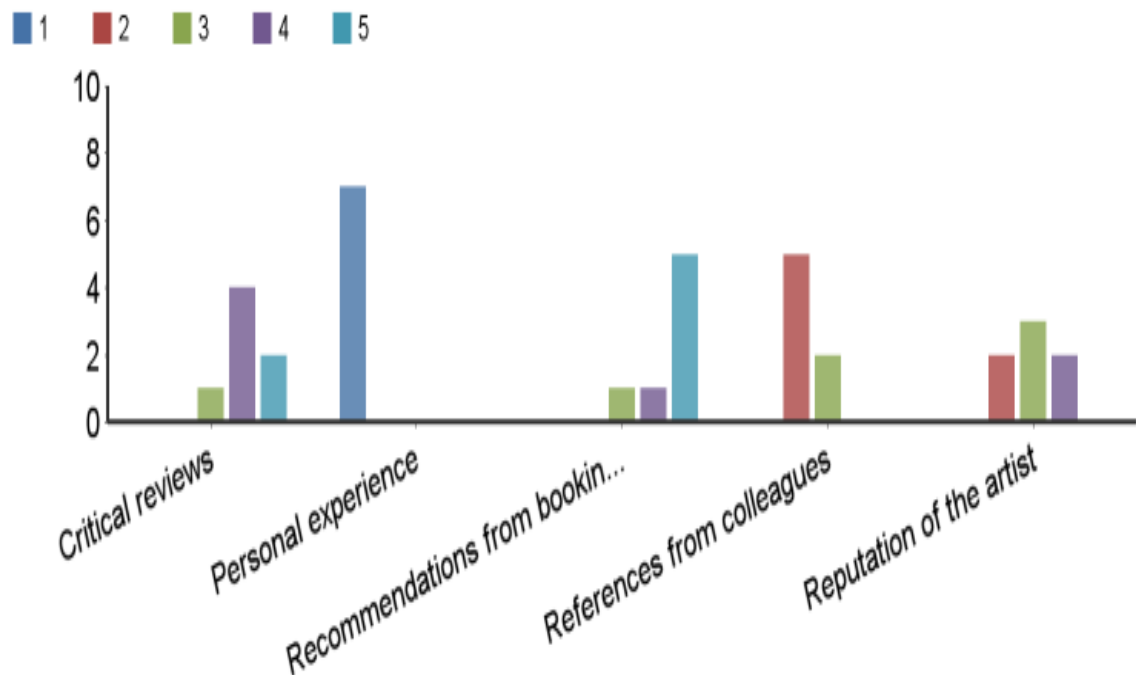
Which of the following is the largest contributing factor to the majority of your programming choices?



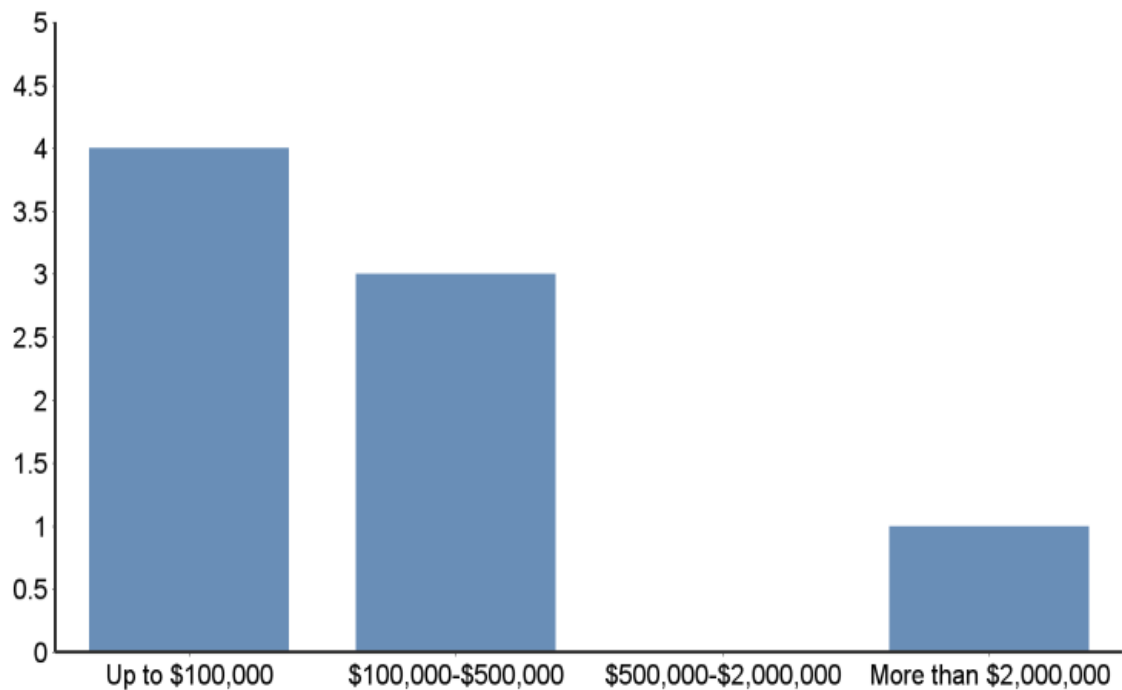
On a scale of 1-4, please rank the following factors as they relate to the success of your organization (1=most significant challenge to 4=least significant challenge).



On a scale of 1-5, please rank which considerations factor into your booking decisions of performing artists (1=most considered to 5=least considered).



What best describes the current budget of your performing arts organization?



Appendix C: Interview Questions

BUSINESS AND ENTREPRENEURIAL NEEDS OF PERFORMING ARTISTS

Accounting and finance expert

1. What should performing artists know about managing money (i.e. P&Ls, budgets, balance sheets, etc.)?
2. Should performing artists hire accountants to help manage their finances?
3. What are the most common issues you discuss with performing artists?
4. What finance issues are difficult for performing artists to understand?
5. What money management software programs do you recommend for performing artists?
6. What tax information do performing artists need to know?
7. When does the revenue of a performing artist's income move from the 'hobby' status to 'business' status?
8. What business expenses can a performing artist deduct?
9. What documents should a performing artist retain for tax purposes?
10. What tax software programs do you recommend for performing artists?

Arts administrator of a performing arts organization or group

1. How should performing artists approach their working relationship with arts administrators?
2. How often do you hire/contract visiting artists?
3. Is it easier to work with artists under management?
4. Do you hire/contract performing artists who are without management?
5. What is your biggest challenge in working with performing artists without management during the hiring/contracting process?

Administrator of an entrepreneurship program or center

1. What was the impetus for your program?
2. Who was the main influence?—students, faculty, or administration?
3. Does your program collaborate with a business school or department—if yes, how did it begin?
4. What do you see as highlights of for your program?—what major milestones have been accomplished?
5. What are major goals of your program?
6. What has been the overall feedback from music faculty?
7. What has been the overall feedback from students?
8. What has been the overall feedback from administration?
9. What have been the biggest challenges of your program?
10. Going forward (in five years), where do you see your program?
11. Going forward (in ten years), where do you see your program?
12. Are there any immediate plans to find more ways to integrate entrepreneurship at your institution?

Appendix D: A Selection of Interview Responses

BUSINESS AND ENTREPRENEURIAL NEEDS OF PERFORMING ARTISTS

Accounting and finance expert

Should performing artists hire accountants to help manage their finances?

Yes. A CPA in your local area should be chosen. Get recommendations from family, friends, other musicians, etc., when choosing a CPA.

Most CPA's know the accounting and tax issues but are not allowed to give financial advice. Someone having both a CPA and CFA certifications is rare but you will eventually need both. Each will help you a bit but once it gets complicated you need both.

Shop around. These people will know everything about you, your personal life and the business life. Find the right relationship for you and choose the professional carefully. Find the right person for the right price. You need some you can trust and someone that will explain everything in detail, someone that knows all the risks, because you are ultimately responsible.

What are the most common issues you discuss with performing artists?

Keeping track of expenses and budgeting.

When does the revenue of a performing artist's income move from the 'hobby' status to 'business' status?

Income is taxable regardless of the amount received and whether it is received in the form of a check, cash, or property (such as T-shirts, food, food discounts). Hobby/business status is only important with regard to deducting expenses when they exceed income (i.e., the expenses create a tax loss).

There are a number of factors that are scrutinized by the IRS, such as:

- 1. Well-kept accounting records*
- 2. Business website*
- 3. Income/profit forecasts*
- 4. Business checking account*
- 5. The use of a business software package*

What are the most common issues you discuss with performing artists?

There are four different business entities. The rules you need to know are different... First start out as a sole proprietor. It is the simplest way of doing your taxes and it is tax sufficient.

The first thing you have to do is understand the tax consequences. Everything you save or invest has tax consequences. Law assumes that you know what kind of business you are going to be.

Arts administrator of a performing arts organization or group

How should performing artists approach their working relationship with arts administrators?

Be sure to do some research in advance. Maybe before they should know their own voice and instrument and have an awareness of works best for them—what they want to pursue. Look for opportunities that fit that profile.

Connections—It's really who you know.

Artists will have to start right away getting his/her name out there. The days of CDs and audition tapes are gone, artists should have a professional website and [visibility] on Facebook and LinkedIn.

Is it easier to work with artists under management?

Artists have to be very careful who their management is. Do your homework. How do you find out ahead of time what the pitfalls are? There is a way to find out who is good in the business. If you are invested in each other (artist/management) it is very hard to end the relationship. You give your life to this person(s). The faith and trust have to go both ways.

Do you hire/contract performing artists who are without management?

I get lots of requests for auditions. I always send them to our artistic director – he is always looking for new talent.

During the initial process they will contact and send materials. Sometimes they will use someone that we know as an entre—directors or conductors suggest the person. We have auditions in NY once a year. We look at artists' materials that don't have agents.

Materials have to look professional—no typos, misspellings, etc. Email address should be professional. Looking for singers who go the extra distance...show that [they] are aware of what the company does...something that shows they have researched the company. A generic letter will not have the same impact.

What is your biggest challenge in working with performing artists without management during the hiring/contracting process?

Dealing directly with artists, each one has a communication style (the way they email). For the most part there are no problems. You are depending on their style of communication. If you go through an agent—there would be more communication, more formal ways of communication.

Young artists will probably start out at community theaters and community orchestras—It's important for them to understand this fact. When they are hired and if there are any issues, please make it known right away. Regarding fees—it is more important to have the experience (building the resume) than the pay.

Be professional – Be a good colleague – Be proactive

Administrator of an entrepreneurship program or center

What was the impetus for your program? Who was the main influence?--students, faculty, or administration?

Motivation came from the administration and faculty.

It takes a while for an institution to work out what it wants to do and how it wants to do it.

The focus was on presenting events related to career development and music entrepreneurship.

What do you see as highlights of for your program?--what major milestones have been accomplished?

We infuse what we do into the culture of the school. We didn't want it to be seen as an orbit on its own. We are defined by what happens within the center.

What are major goals of your program?

The goal was to build it into the culture of the school not necessarily into the curriculum.

What has been the overall feedback from music faculty?

There is some pushback—What is going on over there? Some are slightly entertained but not really understanding. Some believe it is distracting from artistic technique training. Overall negative reactions are extremely minor. The majority is very excited. They ask: What we need to be doing to assist students? What we need to be doing effectively in a new cultural environment?

What has been the overall feedback from students?

Concern: Student participation has not increased as expected. How do you make sure that the offerings intersect with the student's regular routines? We are constantly reminding students of what is going on because they are so busy.

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